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PART I



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DeJur Versatile II, 2 1/4 x 3 1/4, condenser, with f4.5 coated lens	99.50	64.50
DeJur 4x5 Professional, condenser with f4.5 ctd. lens	179.50	119.50
Federal Model 135, Miniature Store-a-way with f4.5 lens	49.95	29.95
Carrying Case for above Federal Model 240, 2 1/4 x 3 1/4, store-a-way with f2.9 lens	24.95	15.50
Federal Model 269, 2 1/4 x 3 1/4, store-a-way, diff. f6.3 lens	39.75	23.75
Federal Model 270, same but condenser	46.95	28.00
Carrying case for above Federal Model 311, 35mm to 2 1/4 x 3 1/4, store-a-way, condenser, f4.5 lens	49.25	41.49
Federal Model 450, 35mm to 4x5, diff. less lens	10.25	6.00
Federal Model 470, 35mm to 4x5 condenser, less lens	99.75	59.75
Federal Model 450, same but with 5 1/2" f4.5 lens	109.50	65.50
Federal Model 470, same but with 5 1/2" f4.5 lens	129.50	77.50
Omega DII, 4x5, condenser less lens	168.50	99.50
Omega DII, 4x5, condenser, with f4.5 lens	139.50	
Omega B4, 2 1/4 x 3 1/4, condenser	109.50	75.00
Omega E4, 5x7 Auto-focus, less lens	325.00	214.50

Movie Camera Values:

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Model 80 f 2.5 Fixed Focusing	97.50	52.50
Model 83 f 1.9 Focusing	122.50	68.50
Model 84 f 2.5 Fixed Focusing Turret	122.50	68.50
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Model 61 f 2.5 Fixed Focusing	112.50	64.50
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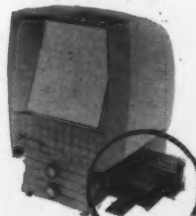
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TDC Mainliner 300, same but with Selectron	59.50	35.95
TDC Model D, 300 W, Blower Cooled, manual changer	64.50	39.00
TDC Model D, 300W, same but with Selectron	67.50	41.00
TDC Streamliner 500W, Blower Cooled, semi-matic changer	75.00	44.95
TDC Duo Streamliner 500W, Blower Cooled, 2x2 and 2 1/4 x 2 1/4 changers	84.50	49.95
TDC Duo Streamliner 300W, Blower Cooled, 2 1/4 x 2 1/4 Changer	67.50	41.95
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SVE Skyline Model 200B, 200W, Blower Cooled	39.95	23.50
SVE Skyline Model 300B, 300W, Blower Cooled	49.95	29.50
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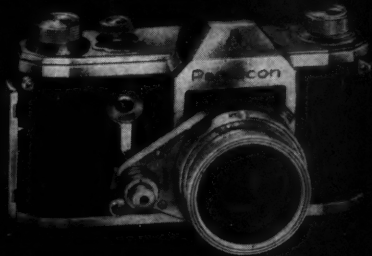
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The country is going 35-mm., automatic, single-lens reflex wild! Not since the candid camera craze has there been such a switch to one type of camera. And for a good reason. Once you've tried an automatic, single-lens reflex, you can't go back to the old, obsolete way of taking pictures. The easy, fast, Twentieth Century way is the automatic, single-lens reflex way. So, this is fair warning! DON'T LOOK THROUGH THE VIEWFINDER OF AN AUTOMATIC SINGLE-LENS REFLEX UNLESS YOU ARE READY FOR THE LATEST IN PHOTO EQUIPMENT! If you do, there'll be no hope for you. You'll have to buy one as soon as you can get the money together to enjoy the pleasure and advantages of simplified, split-second, successful photography.

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The Automatic Praktiflex FX is the latest version of the camera that has made photographic history. Now you can have the tremendous advantages of the 35-mm., single-lens, reflex system with the versatility and operating speed and ease of the fully automatic preset diaphragm lens at a price lower than that of cameras without these features. The Automatic Praktiflex FX gives you the exact picture you see on the viewfinder ground glass by means of through-the-lens focusing—no parallax, complete control of composition, sharpness and depth of field, an upright image on the group glass. An accessory prismatic finder converts your regular finder so it can be used at eye level and provides an upright image with the sides unreversed for following fast action. Other features include: interchangeability of lenses from 28 to 1,000 mm., including a complete line of fully automatic and preset diaphragm lenses; built-in synchronization for regular and electronic flash; speeds from 1/2 to 1/500 second with focal plane shutter; and coupled film transport and shutter cocking. We invite you to see the new Automatic Praktiflex FX at your dealer. Ask him to show it with the amazing, high-speed 58-mm., f/1.9 Meyer preset Primoplan.

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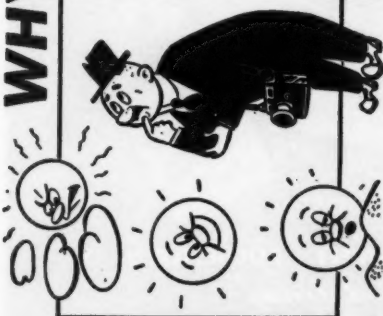
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modern PHOTOGRAPHY

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1. Insert empty 2" x 2" slide frame in AO Skot projector (Never measure light without masking the aperture to actual slide size.)
2. Focus lens until edges of frame are in sharp focus.
3. Hold exposure or light meter at constant distance from screen.
4. Figure average reading for center and four extreme corners of projected area.
5. Place other 300 watt slide projectors with comparable projection lenses at same distance from screen, and repeat test.

A slide projector is basically a source of light. You ask of it three things — bright light, white light, even light to bring out the *very best* in your slides.

Test after test proves that an AO Skot gives a sharper, brighter, whiter picture. No other 300 watt projector AT ANY PRICE, can beat it.

Just like slide projectors that cost much more, a Skot is easy to focus . . . simple to operate

. . . runs safely cool for your slides. Only American Optical could offer you such a bargain in optics. See and save the difference at your dealer's.

Available with Airequist Automatic Changer, standard or custom carrying case, at slightly more. Colors: Starlite Gray, All Woodland Green, Woodland Green with Plaid, Tartan Green with Plaid.

Free — Send for sample test slides and pamphlet on "How to select a slide projector." Dept. MP-1.

American Optical



CHELSEA, MASSACHUSETTS

†T. M. Reg. by American Optical Company

BRUMBERGER BULLETIN



devote this column to it.

We've been getting a great many inquiries from you folks lately about darkroom supplies. It seems that a lot of you who do your own work wanted to know more about our darkroom equipment—so we've decided to

★ ★ ★ ★

The Brumberger #1860 Safelight is a really cool, versatile and *safe* darkroom light. Sturdily made of fine steel—with an absolutely light-tight housing. It comes equipped with an amber filter, which can easily be removed from its hinged door for substitution of any other standard filter. The safelight can be used as a viewing unit, retouching stand, or multi-purpose light table. Just \$5.95 for this adaptable darkroom aid—complete with 7 watt bulb and 6 ft. rubber cord.

★ ★ ★ ★

Our 5x7" DeLuxe Contact Printer is just the printer you've been looking for! Made of heavy gauge, spot welded steel—it is attractively finished in platinum grey enamel. The fine, opal glass gives perfect light diffusion, with no "hot spots". An automatic release operated by movement of the platen controls the on-off switch. The platen itself has sponge rubber pads on each half, for added protection. Of course the printer has extremely accurate margin adjustments (including a fifth one which enables you to print from roll film, without cutting the film apart), an easy access to the bulbs, and more-than-adequate ventilation. The #1057 contact printer is \$22.00, including a 7 1/2 watt red bulb.

★ ★ ★ ★

Keep your photo paper in a sturdy, light-tight, Brumberger Safety Chest. Made of all steel, with a disappearing door that opens easily and closes automatically. The #1810 Chest has three 8x10" shelves and four 5x7" shelves, each shelf holding 1 gross of double weight paper—and costs just \$10.95. The #1814 Chest is for 11x14" papers. There are four shelves—each holding a gross of double weight paper, plus an extra-wide lower shelf. That lower shelf comes in mighty handy. You can keep a 250 sheet package of paper there—or use it as a convenient space for storing film, holders, cameras or other items. The #1814 Chest sells for \$19.95.

★ ★ ★ ★

Now you can work on those valuable pictures without interference. Our #211 Darkroom Phones are ideal for you shutterbugs who lock yourselves in the darkroom for hours on end. A set of desk-type phones, easily used up to 100 feet apart. Operates on standard flashlight batteries, and sets up in a matter of minutes. Each phone has a buzzer and button for signalling, in addition to being a complete sending and receiving unit in itself. The set, complete with two phones, 50 ft. of wire, plus instructions and guarantee, sells for \$7.50.

★ ★ ★ ★

Get your Brumberger darkroom equipment at your dealer today. If he is out of stock, have him order through his distributor, or you may want to order direct from us. Just send a check or money order, together with your name and address, and we'll be glad to forward any item you wish. And don't forget to write for your free catalog of fine Brumberger Darkroom and Photo Equipment.

COOL and CLEAR!

That's your projection forecast when you project with

the DeLuxe
**BRUMBERGER
FLEETWOOD**



**300 WATT!
BLOWER
COOLED!**

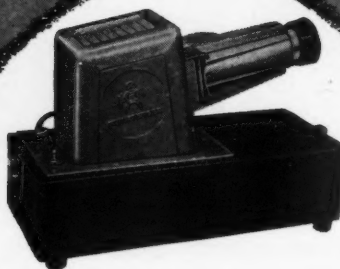
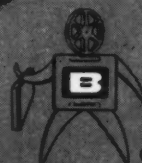
Maximum Brilliance for your 2x2" and 2 1/4" sq. slides!

Now, get the coolest, clearest, brightest projection for all your color slides with this new, precision Brumberger Fleetwood. Sharpness and detail never before realized in color slide projection are yours with Brumberger's fine Anastigmat f3.5 lens and newly developed aspherical spot-lighting condenser system. Requires no change of condensers to project 2x2, 2 1/4 square, Banam, and even single frame of stereo. The aerodynamic blower cooling system has been laboratory proved in the most exacting tests—you need never worry about a burned or popped slide.

See the Fleetwood at your Dealer today.....**\$69.50**

#1422 Riviera—Similar to the Fleetwood, with 5" f4 lens and a single switch to control lamp. The blower goes on when projector is connected.

\$59.50



BRILLIANT PROJECTION AT A BUDGET PRICE!

The Amazing New **ROCKET** } only **\$39.95**
2x2 SLIDE PROJECTOR } including case

Enjoy all the sparkling beauty of your slides at a price you can afford. Many features of much more expensive projectors are now incorporated in this new 200 watt, blower cooled Rocket. Constructed of high quality steel, employing the finest 3-element Anastigmat lens made, and a newly designed condenser system, the Rocket is truly the high-performance, low-cost projector for you!

The Rocket is built into its own luggage type carrying case—included in the low price of \$39.95.

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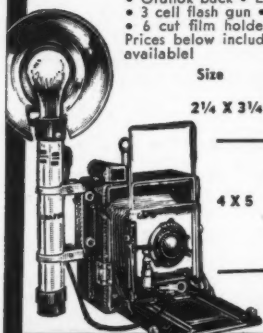
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1954 Pacemaker GRAPHIC OUTFITS

All brand new, latest models, with factory guarantee! Includes:
• Graflok back • Ektalite screen • Kalart coupled rangefinder
• 3 cell flash gun • deluxe case • Graphic film pack adapter
• 6 cut film holders • adapter ring • sunshade • 4 filters.
Prices below include all this extra equipment! Easy payments available!



Size	Coated Lens in Shutter	Speed	Crown Graphic
2 1/4 X 3 1/4	101mm Ektar f/4.5 (1/800 sec.)	3308.	\$273.
	105mm Schneider Xenar f/3.5	315.	277.
	105mm Tessar f/3.5	323.	286.
	105mm Ektar f/3.7	325.	289.
4 X 5	135mm Schneider Xenar f/4.7	307.	265.
	135mm Optar f/4.7	322.	278.
	127mm Ektar f/4.7	322.	278.
	135mm Tessar f/4.5	337.	297.
	150mm Tessar f/4.5	347.	304.
	150mm Schneider Xenar f/4.5	347.	304.
	152mm Ektar f/4.5	343.	303.
	135mm Schneider Xenar f/3.8	353.	312.
	150mm Tessar f/3.5	408.	364.

Optional: Famous brand—German—Wide Angle f/5.6 coated lens (1/300 sec.; synchronized shutter) only \$12. when purchased with our Graphic outfit! FREE: Complete Graphic price list, covering 3 1/4, 4, 4 1/2 and other outfits. Write Dowling's Fifth Avenue today!

It's here! The incomparable new 1954

Leica M-3



Leica M-3 w/ Elmar coated f/3.5 lens \$348. Cash or \$34.80 Down
Leica M-3 w/ Summaron coated f/2.0 lens 447. Cash or 44.70 Down
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down

LEICA M-3 ACCESSORIES

Summaron-M coated 35mm f/3.5 lens \$99.00 Cash or \$9.90 Down
Elmar-M coated 90mm f/4.0 lens (standard mt.) 93.00 Cash or 9.30 Down
Elmar-M coated 90mm f/4.0 lens (collapsible) 150.00 Cash or 15.00 Down
Hektor-M coated 135mm f/4.5 lens 141.00 Cash or 14.10 Down
Leica Meter-M 30.00 Cash or 3.00 Down
Eveready Case for M-3 with meter attached 15.00 Cash or 1.50 Down

OTHER SUPERB NEW LEICA PRODUCTS

Stemar (Leica Stereo), complete \$297.00 Cash or \$29.70 Down
Valoy II Enlarger 96.00 Cash or 9.60 Down
Leica IIIf with Elmar coated f/3.5 lens \$177.00 Cash or \$17.70 Down
Leica IIIf with Summaron coated f/3.5 lens 216.00 Cash or 21.60 Down
Leica IIIf with Elmar coated f/3.5 lens 237.00 Cash or 23.70 Down
Leica IIIf with Summaron coated f/3.5 lens 276.00 Cash or 27.60 Down
Leica IIIf with Summarit coated f/2.0 lens 336.00 Cash or 33.60 Down
Leica IIIf with Summarit coated f/1.5 lens 357.00 Cash or 35.70 Down

3-D HEADQUARTERS!

Revere "33" coated f/3.5's \$159.50 Cash or \$15.95 Down. Stereo - Realist, coated f/2.8's \$174.50 Cash or \$17.45 Down. Stereo - Realist, coated f/2.8's \$198.50 Cash or \$19.85 Down. Wollensak "10" coated f/2.7's \$199.50 Cash or \$19.95 Down. Kin-Dar, coated f/3.5's \$199.50 Cash or \$19.95 Down. Stereo-Realist Projector "81" \$449.50 Cash or \$44.95 Down

1954 CONTAX IIA and IIIA



New full synchro model IIA with Sonnar coated f/2.0 lens \$336. Cash or \$33.60 Down; or with Sonnar coated f/1.5 lens \$367. Cash or \$36.70 Down. For Contax IIIA with built-in exposure meter add \$45. Cash or \$4.50 Down.

1954 AUTOMATIC



Improved body design and with fully automatic diaphragms! With Schneider coated f/2.8 lens \$239.50 Cash or \$23.95 Down; with Schneider Xenon coated f/1.9 lens \$341.70 Cash or \$34.17 Down. With Pentaprisim 8/f add \$57. Cash or \$5.70 Down. Tessar, Biotar and other lenses also available.

1954 RETINA IIA



Compact, precise and reliable... perfect for travelling light! Full M-X flash synch, rapid film advance lever. With Schneider Xenon coated f/2.0 lens \$127.50 Cash or \$12.75 Down.

new 1954 ZENIS CONTAFLEX



Ground-glass eye-level focusing is combined with split image rangefinder. Its superb Tessar 45mm f/2.8 coated lens with Synchro-Compur full M-X automatic diaphragm! Exceptional value of \$169. Cash or \$16.90 Down.

1954 Linhof Super Technika Cameras

4 x 5 model with Multifocus rangefinder and 127mm Xenar coated f/4.7 lens in M-X shutter \$357.75 Cash or \$35.77 Down. Linhof 2 1/4 x 3 1/4 outfit with Multifocus rangefinder and 3 lenses complete \$575. Cash or \$57.50 Down.

1954 Omega ENLARGERS



Omega 8-5 \$109.50 Cash or \$10.95 Down; Auto-mega 8-5 \$134.50 Cash or \$13.45 Down; Omega D-2 with Omegaflex \$159.40 Cash or \$15.94 Down; Omega D-2 condenser model \$149.50 Cash or \$14.95 Down; Automega E-4 \$304.75 Cash or \$30.47 Down.

1954 POLAROID Land Cameras



Just out! Sensational NEW Polaroid Highlander \$69.95 Cash or \$6.99 Down. Also: Speedliner \$89.75 Cash or \$8.97 Down. Deluxe Pathfinder with coupled rangefinder \$249.50 Cash or \$24.95 Down.

1954 HASSELBLAD



Super-lative 2 1/4 X 2 1/4 single lens reflex with crisp Ektar coated f/2.8 lens. Model "1000-F" speeds to 1/1000th sec. \$379.50 Cash or \$37.95 Down. Model "1600-F" speeds to 1/1600th sec. \$476. Cash or \$47.60 Down.

NEW Models! 1954 Rolleis



Rolleiflex Xenar f/3.5 lens \$234.50 Cash or \$23.45 Down; or with Tessar f/3.5 \$249.50 Cash or \$24.95 Down. Rolleiflex 2.8C, either Xenotar f/2.8 lens or Zeiss Planar f/2.8 lens \$309.50 Cash or \$30.95 Down. Rolleicord IV, Xenar f/3.5 lens \$149.50 Cash or \$14.95 Down.

1954 Revere Balanced-Tone TAPE RECORDERS

Model T-100 \$149.50 Cash or \$14.95 Down; T-500 \$179.50 Cash or \$17.95 Down; deluxe push-button T-700 \$225. Cash or \$22.50 Down; TR-800 (like T-700 plus built-in radio) \$277.50 Cash or \$27.75 Down. T-100 gives 1 hr. recording time; all others — 2 hrs.

new BOLEX H-16



Supreme New model... just released! Complete with 3 top Kern lenses: Switar 1" f/1.4, Switar 16mm f/1.8, Switar 50mm f/1.4 — plus compartment case \$824. Cash or \$82.40 Down. Bolex H-16 Leader with Lytar 1" f/1.9 lens \$269.50 Cash or \$26.95 Down.

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"THE STANDARD OF THE STUDIOS"

COFFEE BREAK with the editors

THIS MONTH'S COVER • • •

We wrote photographer Homer Burk Wright and asked him for the technical data on this month's cover. We received the following telegram. Wsetren Unoin suffering from snustops, maybe?

"MODLE MISS KAYE CANTNWINE OF LOS ANGELES CALIF LOCATION HERMOSA BEACH CALIF CAMARA SEED GRAPHIS WITH 5 IN EKTAR LENS EXPOSURE 1/50TH AT F8 ON KODACK EKTACHROME FILM BARE BLUE BLUB AT CAMARA FOR FILL."

BURK HOMER WRIGHT

STEREO • • •

Though we don't make it a practice to run photographic exhibition notices in *Coffee Break*, we'd like to break the rule for once. The Sixth Annual Chicago Lighthouse Exhibition of Stereo Photography, sponsored by the Chicago Lighthouse for the Blind and The Chicago Stereo Camera Club will be projected on Dec. 4 and 5 at the Art Institute of Chicago. Entry fee is \$1 which allows you to submit four stereo slides. Closing date is Nov. 13. For information and entry forms write: Conrad Hodnik, Exhibition Chairman Chicago Lighthouse for the Blind 3323 West Cermak Road Chicago 23, Ill.

BANK HOLIDAY • • •

What with photographic salons opening in such unlikely places as coffee mills (see page 112), it should come as no surprise that banks are following suit.

The Stuyvesant Town branch of the Union Square Savings Bank in New York recently placed on exhibit an historic collection of news photographs

going back to the Civil War. Some of the pictures included are: the long count in the Dempsey-Tunney fight, the St. Valentine's Day massacre in Chicago, the Wright Brothers' first flight, The San Francisco fire, and scores of others. Over the two-months period that the show will hang the public will be asked to select favorite all time great news pictures by ballot. Any visitor to the bank is allowed to vote and we assume that depositors will not have preference over those who keep their bills in old socks or cookie jars.

A STAR WITH CRUST • • •

"The Circus" came to town recently. This one was brought in not by Ringling Bros., but by the Group for Film Study, 3951 Gouverneur Ave., New York 63, N. Y., an organization of young people that has been showing some of the film classics so hard to see.

Charles Chaplin made "The Circus" in '28—when Hollywood was suffering another hiccup much like the one it has just gone through with the "ramas" and "scopes." Then the Great Stars were asking themselves "Do I dare" about sound. While some of them, paralyzed with fear, bet on the talkies to be just a fancy pass at imitating the stage, others rushed to tack "sync" sound effects onto finished silents and Gloria Swanson took elocution lessons, Chaplin went on with his work and made "The Circus."

The tramp has the same crust he had back in custard pie comedies, and the filler is mostly of the same old comic types: there's The Girl (sweet and sorrowful); The Brute (a sort of walking seat-of-the-pants for Charlie's infinite variety of kicks); The Handsome Man (who gets the girl and plays

(Continued on page 16)



Arnold Genthe's San Francisco fire reportage visits the bank.

**ALL LATEST MODELS! ALL IN FIRST CLASS
CONDITION! ALL PRICED SENSATIONALLY LOW!**

ONLY MINIFILM . . . offers you these distinct price quotations! Highest Trade-In Allowances! Lowest Selling Prices! Save Tremendously on Used Like New Equipment . . . All Fully Guaranteed. The below listed items were compiled as a guide for your convenience.

FOLLOW THESE 3 SIMPLE STEPS:

Lenses for
LEICA CANON CONTAX NIKON

	New	Used	Trade-In
29mm F1.5 Sonnar W.A.	\$134.00	\$ 79.00	\$ 55.00
35mm F2.8 Biotar W.A.		49.00	60.00
35mm F1.5 Elmar W.A.		99.00	60.00
35mm F1.8 Nikkor	75.50		
50mm F1.5 Sonnar W.A.	96.00	55.00	40.00
50mm F1.5 Elmar E.	57.00	34.00	22.00
50mm F1.4 Nikkor	195.00	105.00	70.00
50mm F1.8 Nikkor	105.00	65.00	45.00
50mm F1.5 Sonnar	188.00	109.00	70.00
50mm F2 Summitar	88.00	64.00	45.00
50mm F1.8 Summicron	177.00	114.00	90.00
50mm F1.5 S.S.	177.00	114.00	90.00
50mm F1.5 Schneider Xenon E.	98.00	74.00	50.00
85mm F2 Nikkor	175.50	89.00	75.00
85mm F1.8 Nikkor	228.00	125.00	95.00
85mm F2 Sonnar E Tele	248.00	109.00	70.00
85mm F1.5 Summarus E.	360.00	219.00	165.00
135mm F4 Elmar E.	90.00	59.00	40.00
135mm F2.8 Elmar	135.00	89.00	75.00
135mm F4.5 Hektor E.	135.00	89.00	75.00
135mm F3.5 Nikkor	145.00	89.00	80.00
135mm F4.5 Sonnar E.	150.00	75.00	75.00
135mm F4.5 Sonnar E.	150.00	109.00	90.00

Lenses for
EXAKTA, CONTAX D, PRAKTIKA,
PENTACON

	New	Used	Trade-In
26mm 13.5 Angenieux f. 5	\$120.00	\$ 79.00	\$ 60.00
35mm 12.5 Angenieux f. 5	100.00	69.00	50.00
50mm 11.5 Angenieux f. 5	165.00	109.00	85.00
50mm 11.5 Xenon Auto f. 5	183.00	123.00	90.00
55mm f2 Biotar preset f. 5	125.00	68.00	50.00
55mm f1.9 Biotar f. 5	119.00	79.00	60.00
75mm f1.5 Biotar f. 5	218.00	150.00	90.00
90mm 12.5 Angenieux f. 5	94.50	59.50	40.00
105mm 11.5 Angenieux f. 5	148.50	100.00	75.00
135mm 11.5 Angenieux f. 5	75.50	49.50	30.00
135mm 14.5 Steinheil f. 5	80.00	54.50	25.00
160mm f5.5 Tele Xenar f. 5	82.75	54.00	35.00
180mm f5.6 Tele Xenar f. 5	120.00	249.00	150.00
240mm f5.5 Tele Xenar f. 5	115.75	79.50	55.00
240mm f5.5 Tele Xenar f. 5	124.85	84.00	65.00
280mm f5.6 Tele Xenar f. 5	129.50	89.00	70.00

ACCESSORIES FOR IMPORTED CAMERAS

	New	Used	Trade-in
Leitz Imaract Finder.....	\$39.00	\$24.00	\$16.00
Leitz B.C. Flashgun.....	24.00	18.00	12.00
Leitz Mirror Reflex Housing.....	102.00	69.00	50.00
Zeiss Revovir. Univ. Finder.....	81.00	45.00	30.00
Zeiss Contamirror Close-Up.....	80.00	47.00	30.00

LEICA CONTAX NIKON CANON

	New	Used	Trade-in
Canon IV S 2 FL 8 Sonnar ⁶	\$284.00	\$169.00	\$130.00
Contax II 72 Sonnar		109.00	80.00
Contax II 72 Sonnar ⁶		174.00	130.00
Contax IIA 72 Sonnar ⁶	326.00	173.00	125.00
Contax IIA FL 5 Sonnar ⁶	367.00	199.00	150.00
Contax IIA 72 Sonnar ⁶	381.00	209.00	150.00
Contax IIA FL 5 Sonnar ⁶	412.00	229.00	160.00
Leica Std. 13.5 Elmar		39.00	30.00
Leica 13.5 72 Summar		89.00	65.00
Leica IIF 13.5 Elmar ⁶		94.00	70.00
Leica IIF 13.5 Elmar ⁶		126.00	90.00
Leica IIF FL 5 Elmar ⁶	177.00	127.00	75.00
Leica IIF Body ⁶	180.00	129.00	100.00
Leica IIF FL 5 Elmar ⁶	237.00	154.00	120.00
Leica IIF FL 5 Elmar ⁶	252.50	175.00	130.00
Leica IIF FL 5 Summicron ⁶	336.00	225.00	170.00
Leica IIF FL 5 Summarit ⁶	357.00	217.00	185.00
New 72 Exposure Leica	189.00		
Nikon 135 Nikkor ⁶	159.00	159.00	115.00
Nikon 135 L Nikkor ⁶	159.00	159.00	150.00

35MM SINGLE LENS REFLEX

	New	Used	Trade-in
Alpa 51.9 Xenon 6 ^o	\$359.00	\$229.00	\$150.00
Exa 12.8 Westar Mix 6 ^o	85.00	47.50	35.00
Kino Exakta 13.5 Tessar 6 ^o		84.00	60.00
Kino Exakta II 12 Biotar		119.00	70.00
Kino Vix 13.5 Tessar MX 6 ^o		139.00	100.00
Kino Vix 12.8 Xenon pre-set MX 6 ^o	195.00	139.00	100.00
Kino Vix 12.8 Xenon pre-set MX 6 ^o	335.00	175.00	145.00
Contaflex 12.8 Tessar Auto RF 6 ^o	163.00	109.00	85.00
Contax D 12 Biotar pre-set 6 ^o	195.00	139.00	110.00
Contaflex 12.8 Weststar Auto 6 ^o	249.50	149.00	120.00
Contaflex 12 Biotar pre-set 6 ^o	249.50	149.00	120.00
Contaflex 12 Xenon RF 6 ^o	295.00	139.00	90.00

35MM CAMERAS

	New Used	Trade-In
Anaco Karomat 12 RF MIX #	\$134.50	\$ 74.60
Arco C-3 RF case and flash	65.50	36.50
B&H 12 RF case and flash	65.50	49.50
B&H 20 RF MIX	65.50	26.50
Bolsky 9-2 RF, case and flash	65.50	34.50
Bolsky 8-2 13.2 RF #	65.50	37.50
Bolsky 12 13.2 RF #	65.50	37.50
Bolsky C22 13.2 Reflex RF #	90.50	55.00
Clarus 12.8 RF #		37.50
Condish 12.8 RF meter #	142.00	70.00
Kodak Ektar 135 13.5 RF #	65.50	37.50
Kodak Flash Batten 14.5 #	56.00	29.00
Kodak Pop 135 14.5 C #	34.75	24.00
Kodak Tetlim 135 14.5 RF #	127.50	78.50
Kodak Signa 135 15.5 Ektar RF #	127.50	65.00
Kodak Tri-X and Country 13.5 RF case & flash 75	95.00	40.00
Minox HHS chain & case #	139.50	57.50
Minox HHS 13.5 RF #	139.50	57.50
Mercury II 12.7 #	41.50	21.00
Robot II 12 Biotar Rap Seq		15.00
Reval II 11.5 Xenon Rap Seq, #	89.50	69.00
Reval II 11.5 Xenon Rap Seq, #	127.50	69.00
Revere 13.5 13.5 RF #	174.50	87.50
Storac Realist 13.5 RF #	159.00	87.50
Topco Prominent 11.5 RF MIX #	270.00	140.00

2 1/4 x 2 1/4 REFLEX CAMERAS

[illegible]

ROLL FILM CAMERAS

	New	Used	Trade-in
Amco Speedox 14.5 6"	\$ 36.50	\$ 22.50	\$ 15.00
Kodak Chevron 13.5 RF 800 MX	198.50	147.00	105.00
Kodak Medalist 113.5 Ekstar		69.00	45.00
Kodak Medalist 1113.5 Ekstar	304.75	124.00	80.00
Polaroid Highlander	69.95		
Polaroid Land	93.75	52.00	40.00
Polaroid Potholder 14.5 RF 6 MX	249.50	169.00	130.00
Super Ilford A 13.5 Tessar RF 6	145.00	85.00	70.00
Super Ilford A 12.2 Tessar RF	145.00	85.00	70.00
Super Ilford BX 12.2 Tessar RF	172.00	119.00	85.00
Super Ilford C 12.5 Tessar RF	114.00	84.00	60.00
Voigt Bessa II 13.5 RF MX 6	124.50	69.00	45.00

PRESS CAMERAS

	New	Used	Trade-in
23 Ann. Graphic RF 14.5 lens		\$ 89.00	\$ 65.00
45 Ann. Graphic RF 14.7 lens		119.00	90.00
254 234 Century Graphic 14.5 s*	111.90	60.00	50.00
314 244 Super D Graflex 14.5 Ekstar Auto			
Dia 244	269.50	149.00	90.00
425 Super D Graflex 15.5 Ekstar Auto DIA		278.50	180.00
243 Linhof Super Tech RF 14.5 lenses comp		569.90	250.00
425 Linhof Super Tech RF 14.5 DIA	389.75	347.00	180.00
254 234 Pacemaker Speed 14.5 KRF #6	313.95	184.00	140.00
254 234 Pacemaker Crown 14.7 KRF #6	267.45	157.00	120.00
34 Pacemaker 14.7 KRF		95.00	65.00
425 Pacemaker Crown 14.7 KRF #6	271.45	167.00	130.00

SLIDE PROJECTORS

* Blower cooled	New	Used	Trade-in
Ampromatic, 500 W. Automat, case *	\$24.50	\$49.50	\$40.00
Argus PB 300, case *	48.50	28.00	20.00
Brumberg Fleetwood, 300 W 214 *	69.50	42.50	30.00
Gold Nautomatic 300 W. *	58.50	29.50	25.00
Gold Reflex 300 W, case 214 *	86.50	53.50	45.00
Kodak Minit 150 W *	26.10	16.50	10.00
Kodakslide Hixliss 111 300 W case *	56.50	38.50	25.00

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	New	Used	Trade-In
KodakSlide Table Viewer 4x.....	37.50	27.00	20.00
Labelle 55 Automatic 500 W *.....	95.00	56.00	43.00
Labelle 75 Auto Remote 500 W case *.....	154.95	99.50	75.00
TDC Showpak 300W case *.....	52.50	34.00	25.00
TDC Mainliner 300W Semimatic *.....	59.50	33.00	28.00
TDC Model D 300W Semimatic *.....	67.50	41.50	32.00
TDC Streamliner 500 W Semimatic *.....	75.00	52.50	40.00
TDC Duo 300 234 *.....	67.50	41.50	32.00
TDC Projector-View 200W *.....	77.50	53.00	40.00
TDC Stereo Projector 500W *.....	169.50	105.00	80.00
Viewflex 7330 300W case *.....	75.00	41.50	30.00
Viewflex V35L 500W *.....	79.95	47.50	35.00

SMM CAMP

	New	Used	Trade-in
B&H 220 12.5 f.	78.95	\$ 3.50	\$ 22.00
B&H 134V 12.5 f.	89.95	94.50	45.00
B&H 134V 12.5 f. 1/2 Mag. 6	124.95	124.50	55.00
B&H 172 11.9 1/2 f. 1/2 Mag. 6	184.95	184.50	85.00
B&H 172 A 11.9 1/2 Mag. 7 f.	199.95	124.50	100.00
Bolex 808 12.8 1/2 Var. 6 f.	119.95	98.50	55.00
Bolex 808 L Leader 11.9 f.	235.50	102.00	130.00
Bolex 808 L Leader 11.9 f. 1/2	235.50	102.00	130.00
Bolex Sumo Panciner 12.8 f.	219.50	149.00	115.00
Kodak Bromine 11.9 f.	46.75	32.00	25.00
Cine Kodak Reiflex 12.8 f.	143.50	37.50	40.00
Kodak Reiflex 12.8 f. 1/2	149.50	37.50	40.00
De Ju Citation 12.5 f.	77.50	52.50	35.00
De Ju Embassy 12.5 1/2 Mag. 6	106.95	95.00	55.00
De Ju Famedome 11.9 f.	149.50	95.00	65.00
De Ju 11.9 1/2 f. 1/2 Mag. 6	149.50	95.00	65.00
Keystone Bell Air 12.5 f.	89.50	57.50	40.00
Revere 38 12.5 f.	74.00	33.50	25.00
Revere 39 12.8 1/2 f.	99.50	39.50	40.00
Revere 40 12.8 1/2 f. 1/2	149.50	75.50	55.00
Revere 41 11.9 f.	147.50	87.50	75.00
Revere 40 12.5 1/2 Mag. 6	99.50	59.50	45.00
Revere 44 11.9 1/2 Mag. 6	154.50	94.50	75.00
Revere 46 11.9 1/2 Mag. 6	154.50	94.50	75.00
Revere 46 12.8 1/2 Mag. 6	142.50	84.50	65.00

8MM PROJECTORS

	News	\$ Used	Trade-in
Ampco Futuris 750W Case.....	\$149.95	\$7.00	\$5.00
B&H 221 500 W Case.....	99.95	62.50	40.00
B&H 253 Monterley 500 W Case.....	114.95	67.50	50.00
B&H Regent 500 W Case.....	179.95	112.50	85.00
De Jor 750 W Case.....	159.50	89.50	75.00
Keystone K70C Brightman 500 W Case.....	129.50	79.50	60.00
Keystone K66 750 W Case.....	127.50	70.50	60.00
Keystone K70N 750 W Splicer Case.....	159.50	102.00	80.00
Kodak Brownie 300W Case.....	62.50	44.00	35.00
Revco 850 500 W Case.....	124.50	61.50	50.00
Revco 850 750 W Case.....	124.50	61.50	50.00

16MM CAMERAS

	New	Trade-in
Auricon Cine Vizion 11.9 g	\$749.00	\$347.00
B&H 2007.5 Mag e	174.95	114.59
B&H 2007.11.9 Mag Tur e	244.95	159.59
B&H 70 DL 11.9 Tur e	365.50	232.00
Bolex Hi8 Laser	365.50	232.00
Bolex Hi-8 Stereo lens System	387.00	219.00
Bolex Pan Cineor 2 case e	349.50	224.00
Cine Kodak Royal Mag 11.9 g	105.50	167.00
Keystone A-3 (2.5 g)	87.50	40.00
Keystone K11.9 (2.5 g)	159.50	77.00
Keystone K50 (2.5 Mag e)	129.50	82.50
Palme Super 16 (11.9 Tur e)	499.00	267.00
Novore 16 (11.9 Mag e)	182.50	95.50
Novore 16 (11.9 Mag e)	182.50	95.50

16MM PROJECTORS

	New	Used	Trade-In
B&H 273A Statesman 750 W Case.....	\$199.95	\$122.00	\$100.00
Keystone A82 750 W Case.....	139.50	89.50	70.00
Keystone K161 750 W Splicer Case.....	159.50	104.50	85.00
Revere 48 750 W Case.....	182.50	104.50	85.00

M SOUND PROJECTORS

	New	Used	Trade-in
B&H 285C 750W Case.....	\$449.95	\$298.00	\$275.00
B&H 202C 1000 W Magnetic Case.....	699.00	458.00	380.00
Revere SP16 750 W Case.....	325.00	186.00	150.00

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23-C Federal 297 f6.3 48.95 32.85
23-CL Federal 290CL f6.3 53.00 37.00
23-C Federal 311 f4.5 88.25 48.47
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COFFEE BREAK

(Continued from page 12)

romantic counterpoint to lovable, leavable Charlie).

Chaplin uses the camera to give you the impression it is following the scene just as you'd do it yourself, and so you are not conscious of any mechanism between you and the action. It's fun when he cheats (by cutting out chunks of film) to step up his action to super-human speeds.

When "The Circus" is over, Charlie is left alone in the abandoned ring. After that, there's only the trademark—the little tramp, marching bravely, toes out, into the light.

—JOAN ROSENGREN

FELLIG'S METAMORPHOSIS • • •

Some people said it couldn't happen; others still don't believe it. Perhaps you will be as surprised as we were. About what? About Arthur Fellig, of course. Who's Arthur Fellig? That's

AL BYER PHOTO



Weegee and new friend

Weegee. What'd he do, get arrested? No. Write an opera? Perish the thought. Well, what *did* he do? Turn to page 100 and you'll find out.

"THOSE SCRATCHES" • • •

The gentleman about to feed the hungry Omega D2 (page 18) is an amateur photographer, Dr. C. Guy Suits. His specialty is 35mm black-and-white (he gave up color some time ago), and if there's anything he enjoys it's a session making 11 x 14, and bigger, prints. Even as the rest of us, he was plagued with film scratches, dust, and the other hazards of making big blowups.

However, where most of us could only groan, curse, sweat, and wish there were some easier way, Dr. Suits decided to do something about it. To the task he brought some formidable talents. He happens to be a Vice President and Director of Research of the General Electric Co., an authority on atomic energy power plants, radio, radar, high temperature arcs, circuit breakers, railway block signals, beacons, submarine signals, photoelectric relays, flashing electric signs, methods

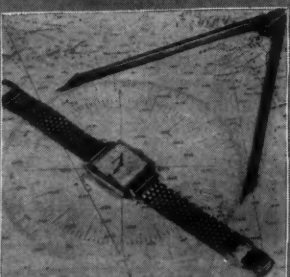
(Continued on page 18)



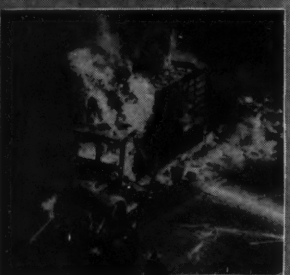
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16mm x 100' roll		8.85	8.30	7.40
35mm x 20 exp.		2.70	2.60	2.00
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COFFEE BREAK

(Continued from page 18)

of measuring the moisture content of wood, and some other aspects of physics, chemistry and mathematics. Anyhow, after some study of scratch-



Dr. Suits and hobby

dust problems and an extended search for the proper material to solve them (GE was making it all the time, apparently) Dr. Suits came up with Refractasil, one of the most useful photographic innovations we have seen in a long time. To break the full story, he and his associates chose MODERN, and you can read this tale on page 72.

SILENT SOUND . . .

If you are at sea in a tangled mass of movie film after reading last month's article *How to Make Automatic Time Lapse Movies*, it's not you, it's the chart accompanying the article which the gremlins have scrambled. On page 78, the columns under the heading "Running Time" should be reversed with the figures for silent running time under the heading for sound running time and vice-versa. Understand now?

COMING NEXT MONTH . . .

• **Flash from A to Z.** Ever get confused when looking at the various guide numbers furnished by flashbulb and film manufacturers all for the same bulb? We did and have been spending a good deal of time devising a series of guide numbers for all flashbulbs which will eliminate a lot of confusion. This is just one feature in the first of a series of articles on flash technique which you won't want to miss.

• **More than a Photographer.** Herbert Matter is a successful designer, movie maker, commercial photographer and experimenter. This definitive critique will contain four pages of color plus much black-and-white.

• **Indoor Photo Course.** MODERN'S Photo Course continues with Arthur Kramer illustrating the rights and wrongs of indoor snapshots with direct and simple ways to improve them.

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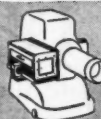


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Brilliant, evenly-illuminated viewer for 2x2 slides. Handsome, streamlined molded Bakelite case, with large, optically ground and polished lens. Simply plug in, and see enlarged views more colorful than ever! With on-off switch.



NEW PRICE \$10.95

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Dual-purpose viewer with the Airequipt Automatic Slide Changer and one magazine for 36 slides! Provides the ultimate in viewing luxury.



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See the complete Airequipt System for showing, indexing and storing 35mm slides. Includes Automatic Slide Changer, Slide Magazines, Table Viewers, Slide Glass and Carrying Cases for Magazines... at your Dealer!

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PEERLESS BREAKS PRICES on BRAND NEW Famous Imported 35mm Single-Lens Reflex Cameras!

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IMPORT!

with f2.8 Ctd.
Preset Tessar

Never Before At
This Low Price!

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- Built-in Synchronization for Flash and Strobe
- Shutter Speeds from 1 to 1/1000
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94⁹⁵

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WITH THREE FLASH CONTACT POINTS ON CAMERA FACE

GERMAN **RIVAL** 35
IMPORT! "MX" Reflex

with f3.5 Ctd. Preset Tessar
New Low Price!

A \$139.50 Value!



- Built-in Synchronization for Flash and Strobe
- Combined Reflex Finder & Eye-Level Sportsfinder
- Focal Plane Shutter Speeds 1/2 to 1/500
- Auto Film Transport & Shutter Cocking

RIVAL 35-MX REFLEX WITH
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f2 Ctd. Taylor Hobson Cooke ... Value \$330.00 **79.50**
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69⁹⁵



Great Savings! Brand New! Precision

CON T A X D

With f2.8 Ctd Preset Tessar

- Built-in Synchronization for Flash & Strobe
- Shutter Speeds from 1 to 1/1000
- Automatic Exposure Counter
- Delayed Action Self-Timer

A \$139.50
Value!

104⁹⁵

Contax D with f2 Zeiss Preset Biotar Value \$359.50 **134.95**

BRAND NEW! LATEST!
PRAK T I C A F X

f3.5 Ctd. Preset Tessar

Built-in Synchronization for Flash & Strobe

- Reflex & Eye-Level finder
 - Speeds 1/2 to 1/500
 - Auto Film Transport & Shutter Cocking
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with f1.9 Ctd. Preset Primoplan Value \$169.50 **84.50**
with f2 Ctd. Taylor Hobson Cooke Value \$330.00 **84.50**
with f2 Ctd. Preset Zeiss Biotar Lens ... Value \$220.00 **104.50**

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FLEKTAR

COMPLETE WITH
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- Takes 12 Pictures on 620 Roll
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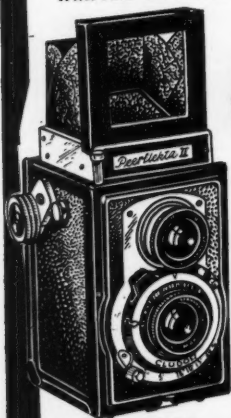
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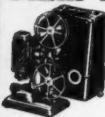
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Ship. Wt. 7 Lbs.

- Built-in Flash Synchronization
- Fingertip Focusing
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- 9 Speed Shutter 1 to 1/200 Sec.
- Body Shutter Release
- Double Exposure Prevention
- Matched Coated Lenses are Coupled in Helical Mount
- Accepts 120 Roll Film

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SAVE \$62.55! USED 8mm REVERE P-85D Movie Projector with 1 Inch f1.6 Lens Plus Case



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- Sturdy Carrying Case



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REVERE 88 8mm MOVIE CAMERA with Coated f2.5

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2 x 2 SLIDE PROJECTOR
with 100mm f2.5 Cld. Hektor Projection Lens in
Focusing Mount



79⁵⁰

Ship. Wt. 18 Lbs.

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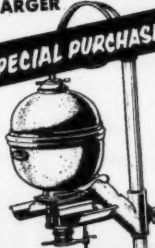
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- Discontinued

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• High & Low Scales

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Twin-Lens MX-Model

f3.5 Coated Xenar Lens



List \$248.00!

118⁵⁰

- Synchronized for Flash & Strobe
- Compur Rapid Shutter Speeds to 1/500
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	NEW	USED
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Argus C3, case, gun 6"	64.50	37.95
Argus C4, RF, 12.8 6"	89.50	49.00
Bolsay B2, RF, 13.5 6"	59.50	29.50
Bolsay C, 13.2, RF Reflex, 6"	89.50	49.50
Clarus, 12.8, RF, 1/1000, 6"	142.00	94.00
Contessa MX, 12.8 Tessar, meter 6"		28.50
Kodak 35 RF, 13.5 6"		28.95
Kodak Flash Bantam, 14.5 6"	29.50	21.00
Kodak Pony B2B, 14.5 6"	34.75	22.95
Kodak Pony 135, 14.5 6"	127.50	77.50
Kodak Retina Ila, 12 6"	89.50	49.00
Kodak Signet 35, 13.5 6"	59.75	29.95
Kodak Bantam RF, 13.8 6"	84.50	44.50
Kodak Stereo "35", 13.5 6"	139.50	95.00
Minax III, 13.5 6", case & chain		49.50
Minax II, 12 Biotar		59.95
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Revere Stereo, 13.5 6"	174.50	89.50
Stereo Realist, 13.5 6"	159.50	89.50
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Kodak Medallist I, 13.5 Ektar, RF		69.00
Kodak Medallist II, 13.5 Ektar 6"		117.00
Polaroid Land 95, 6"		47.50
Polaroid 110 Pathfinder, 14.5 6" RF	49.95	49.50
Polaroid Model 80, Highlander 6"	102.00	58.50
Super Ikonika A, RF, 13.5 Tessar 6"	145.00	88.50
Super Ikonika B, RF, 12.8 Tessar 6"	172.00	109.00
Super Ikonika BX, RF, 12.8 Tessar 6"	114.00	69.50
Super Ikonika C, RF, 13.5 Tessar 6"	124.50	69.00
Voigtlander Bessa II, RF, 13.5 Skopar 6", MX	169.50	89.00
Voigtlander Vito II RF, 13.5 Helier 6", MX		

REFLEX CAMERAS

	NEW	USED
Anaco Auto Reflex, 13.5 6"	189.50	89.50
Ciroflex A, 13.5		29.50
Ciroflex C, 13.5, 1/400		37.50
Ciroflex D, 13.5 6"		47.50
Ciroflex E, 13.5 6", 1/400		59.50
Ciroflex F, 13.2 6", 1/400, MX		49.50
Leakto "64", 12.8 Tessar 6"	295.00	39.50
Ciroflex 22, 13.5 6"	93.00	39.50
Haasblad, 12.8 Ektar, 1/1000, 6"	379.50	239.50
Ikonflex Ila, 13.5 Tessar, 6"		39.00
Kodak Reflex II, 13.5 6"		59.00
Richoflex VI, 13.5 6"	37.95	47.50
Rolleicord II, 13.5 Zeiss		69.95
Rolleicord III, 13.5 Zeiss, 6"		89.50
Rolleicord IV, 13.5 Xenar, MX, 6"	134.75	89.50
Auto Rolleiflex, 13.5 Xenar, 1/500, Self-Timer		89.50
Auto Rolleiflex, 13.5 Tessar, 1/500, Self-Timer		97.50
Auto Rolleiflex, 13.5 Xenar 6"		128.00
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Symbols: RF Coupled Rangefinder, 6 Coated, * Flash Shutter

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SAVE \$30.00! USED ARGUS C3 Outfit

Camera • Case • Flashgun

f3.5 Coated Lens

List \$66.50!

36⁹⁰

Ship. Wt. 7 lbs.

- Coupled Rangefinder
- Synch. Shutter with Speeds to 1/300
- Clip-On Carrying Case
- Automatic Frame Counter



NOW at a New LOW PRICE! SAVE \$17.55! BRAND NEW! EXCLUSIVE! RIVAL 35

Coated f2.5 Lens

Now Only **25⁹⁵**

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Compact One Piece Unit

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- Completely Portable
- Super Fast Flash-1/1000 Sec.
- Unit Weighs Only 1.7 lbs.
- All Metal Body
- Ship. Wt. 10 Lbs.



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PICTURE-IN-A-MINUTE

Takes 3 1/4 x 4 1/4 Pictures

List \$89.75!

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- Coated Lens
- Built-in Flash Synch.
- Focuses from 3 1/4 feet to infinity
- Takes 3 1/4" x 4 1/4" Pictures



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3-Lens Turret

16mm Movie Camera

Used **164⁰⁰**

Complete with 1" f1.9 Lytar Lens

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Kine Exakta, 12.8 Tessar, 6"		87.95
Kine Exakta II, 12 Biotar		119.50
Kine Vx, 12.5 Tessar, MX, 6"	199.00	137.95
Kine Vx, 12.5, Pre-set Tessar, MX, 6"	239.50	159.95
Kine Vx, 12 Biotar, Pre-Set, MX, 6"	335.00	174.50
Contaflex Automatic, 12.8 Tessar, 6"	169.00	107.50
Rectaflex, 12 Xenon, 6"	295.00	137.50

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Contax IVa2, 11.8 Sennar, 6"	284.00	168.00
Contax II, 12 Zeiss Sennar		99.50
Contax III, 12 Sennar, b.i. meter		109.50
Contax Ila, 12 Sennar, 6"	334.00	174.50
Contax Ila, 12 Sennar, 6", b.i. meter	381.00	198.50
Contax Ila, 11.5 Sennar, 6"	367.00	189.50
Contax Ila, 11.5 Sennar, 6"	413.00	237.50
Leica A, 13.5 Elmar		29.50
Leica Ila, 12 Summar		87.50
Leica Ila, 13.5 Elmar		92.50
Leica Ila, 12 Summar		127.50
Leica Ila, 12 Summar	259.50	175.00
Leica Ila, 12 Summar	334.00	209.50
Leica Ila, 12 Summar	357.00	219.50
Nikon, 11.4 Nikkor 6"	359.00	199.50

8mm MOVIE CAMERAS		
Bell & Howell 220, 12.5	49.95	30.00
Bell & Howell Sportster 134V, 12.5	89.95	54.50
Bell & Howell 134TA Turret, 11.9	139.95	99.50
B & H 1728 Magazine, 11.9	164.95	102.50
B & H 172A Mag, Turret, 11.9	199.95	119.50
Bolex B8, Turret, 12.8	119.50	87.50
Bolex H8, Turret, 11.9	264.75	169.00
Bolex L8, 12.8	89.95	59.00
Bolex, 12.8 Pan Cine	319.50	147.50
Kodak Brownie, 11.9	46.75	31.95
Cine Kodak Mag, 8, 11.9	149.50	89.50
DeJor Citation, 12.5	77.50	51.95
Keystone K-32 Olympic, 12.5	79.95	47.50
Revere 99 Turret, 12.8	99.50	54.50
Revere 40 Mag., 12.5	99.50	54.50
Revere 84 Turret, 11.9	147.50	84.50
Revere 44 Turret Mag., 11.9	154.50	94.50

16mm MOVIE CAMERAS		
Potha Super, 11.9, Turret	499.50	237.00
Cine Kodak Magazine, 11.9	150.00	89.50
Bolex H-16, Turret, 11.9	269.00	169.00
B & H 700, Turret, 11.9		149.50
Auricon Cine Voice	493.00	239.50
B & H 200 Turret, 11.9	244.95	159.00

8mm MOVIE PROJECTORS		
Revere P-90, 750 Watts	159.50	79.50
Keystone K109W, 750 W, Case	159.50	99.50
Kodak Brownie	62.00	42.95
DeJor, 1000 Watts, Case	177.50	105.00
Bell & Howell 221, 500 W, Case	99.95	59.95

16mm MOVIE PROJECTORS		
Bell & Howell Stolesman, 750 W, 11.6, Case	199.95	119.50
Keystone A-82, 750 W, 11.6, Case	139.50	84.50
Keystone K161W, 750 W, Splicer, Case	159.50	99.50
Revere P48, 750 W, 11.6, Case	182.50	102.00

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Viewflex V-33, 6"	67.00	39.95
TDC Duo, 500 W, 2 1/2" x 2 1/2" & 35mm	84.50	52.50
TDC Duo, 300 Watt Projector	67.50	39.95
TDC Headliner, 200 Watt	33.50	22.50
TDC Showpack, 300 Watt, Case	32.50	22.50
Golda Nukomantic, 300 Watt	56.50	29.50
Argus P88300, Case	48.50	28.95
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Symbols: RF Coupled Rangefinder, 6 Coated, * Flash Shutter

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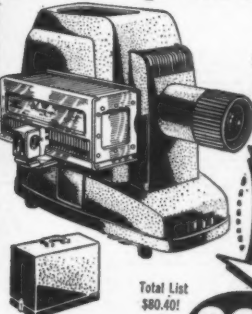
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Latest CIRO '35'
35mm CAMERA OUTFIT
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PLUS - FLASHGUN & CARRYING CASE
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SAVE
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• Projector
• CHANGER
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ALL FOR
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OUTFIT INCLUDES:

- SVE MODEL B PROJECTOR
- 300-Watt Lamp
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- AIREQUIPT AUTOMATIC SLIDE CHANGER
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* Holds Projector with Airequipt Changer & 2 Magazines

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12.8 T-Coated
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36. Kansas City, Mo.
37. Yosemite National Park
38. Wisconsin Dells
39. Grandeur of the Tetons
40. Hoover Dam

FRANCE

50. Paris and Notre Dame Cathedral
51. Landmarks in Paris
52. Paris and Points of Interest
53. Louvre and River Seine

SPAIN

60. Scenes in Madrid
61. Madrid has Beauty and Life

IRELAND

70. Sun-up to Sun-set in Cork
71. Visiting Blarney Castle
72. Ennis, Cork & Shannon Airport
73. Past and Present in Limerick

ITALY

80. Rome and Landmarks
81. Rome, Rome, Mt. Vesuvius
82. Rome and the Present
83. Along Rome Streets
84. Rome has Ancient Splendor
85. Vatican City & Religious Rome
86. Rome—the Old and New
87. Inside Vatican City
88. Genoa—St. Mark's
89. Venice, City of Canals

MEXICO

180. Mexico—Tourist Paradise
181. Touring Mexico

ENGLAND

200. Classic England
202. Canada, 203. Canada
206. Newfoundland, 208. Australia

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- C-1 Day at the Circus
- C-2 Under the Big Top
- C-3 Story of Pinocchio
- C-4 Peter Rabbit, C-9 Tarzan
- C-10 Fun at the Fair

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- P-2 Pin-Up Girl, P-3 "Backstage"
- P-4 "Ice Capades"

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- A-2 Brookfield Zoo
- A-3 Brookfield Zoo
- A-4 Brookfield Zoo

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130. Alaska—Alaskan Outpost
131. Honolulu, Waikiki—Hawaii
132. Highways, Palms—Guam

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140. Mountainous Swiss Majesty
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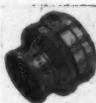
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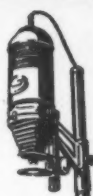
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behind the scenes

news of the photo industry

Glance through any Japanese photographic magazine and you'll be struck by the large numbers of Japanese cameras and equipment bearing more than a passing resemblance to those made in other countries.

There's an indication that things are changing for the better however. Two new items, neither yet available here, bear witness to ingenuity in camera and lens design.

Japanese optical manufacturers seem to be concentrating heavily on the designs for lenses to fit 35mm cameras. Fuji Photo Film Co. has recently announced production of a 50mm f/1.2 and a 35mm f/2 lens. According to the *Japanese Industrial Press* magazine, these new lenses are made largely of new optical glass manufactured under the joint efforts of five leading companies in the optical industry. Production of the lens however has been undertaken by Fuji.



f/1.2 Fuji lens on Leica

The f/1.2 50mm lens reportedly contains nine glass elements, six of which are of new type optical glass. No mention has been made of the optical construction of the 35mm f/2 wide angle lens. Fuji intends to supply both lenses in mounts for many popular 35mm cameras. Production is not underway sufficiently as yet to draw any conclusions as to the quality of either lens. Neither lens is available in the United States.

The Fujicaflex

The Fujicaflex, twin lens 2 1/4 x 2 1/4 reflex camera, now in production by the Fuji Photo Film Co. at the rate of about 100 a month represents quite a departure from standard design.

The outstanding features of the Fujicaflex are two in number: One, the film-advance shutter-cocking mechanism and the focusing control are united in a single knob on the right side of the camera's body. Two, a special close-up device which allows focusing to 28 inches is provided as an integral part of both 83mm f/2.8 taking and viewing lenses.

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(Continued on page 26)

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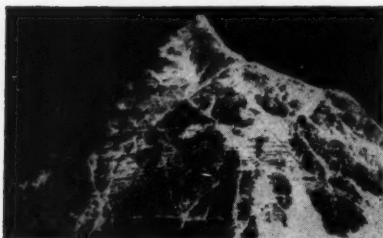
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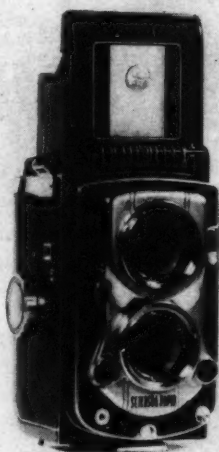
BEHIND THE SCENES

(Continued from page 24)

provided a locking device on the shutter to prevent accidental exposures, a parallax marker on the viewing screen when using the special close-up device, an indicator showing whether the camera is loaded or unloaded and flash synchronization.

The shutter is a Siekosha Rapid, 1 to 1/400 second, with a self timer. Shutter speeds and lens aperture settings are viewed through a small window set atop the viewing lens. Control mechanisms for both are located below to left and right of the taking lens.

Film transport and shutter cocking is done by the large knurled knob on



A novel twin-lens reflex

the right side of the camera body. After threading the film and locking the back, the knob is pulled out and turned. The knob will automatically stop turning when the first frame is in position, shown by the numeral "1" in the exposure counter window.

Focusing the Fujicaflex is done by the same control that does the shutter cocking. By pushing in on the knob, a clutch is engaged and the lens mount can be racked out. On the left side of the camera body is a depth of field indicator that couples directly to the lens mount. Unlike most reflexes, the Fujicaflex focuses down to only four feet normally. To offset this, the manufacturer has provided a device which allows the front elements of the lens to move forward and focus to a minimum of 28 inches.

To use this close-up device, the main focusing must be racked out to the 4-foot distance. A close-up focusing release button is then pushed in and the focusing knob is turned counter-clockwise until the object comes into focus.

The Fujicaflex, according to MODERN's correspondent, Army Sgt. William A. Colt, who worked with the camera in Japan, is slightly bulkier and heavier than most twin-lens reflexes.—THE END

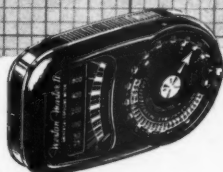
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	f4.7 Ektar 5"	329.00	292.00
	f4.7 Optar 5 1/4"	331.00	295.00
4X5	f4.7 Schneider Xenar 5"	319.00	279.00
	f4.7 Ektar 5"	334.00	294.00
	f4.7 Optar 5 1/4"	334.00	294.00
	f4.5 Zeiss Tessar 5 1/4"	349.00	309.00
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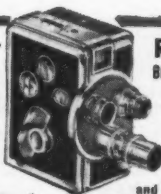
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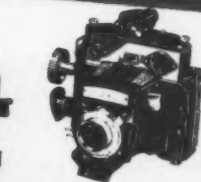
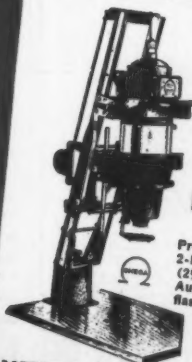
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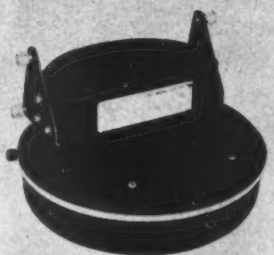
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16mm x 100' KODAK SUPER X
MOVIE FILM... FREE PROCESSING each INCLUDED (Shp. wgt.—1 lb. ea. 4-2 lbs. 4 for \$10.95)

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AERIAL FILM Film For Pennies!
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(Shp. wgt.—3 lbs. ea. 3-8 lbs.) 3 for \$5.50
3 1/2" x 75' Kodak Super XX (Shp. wgt.—3 lbs.) 3.95
Be sure to include postage. All C.O.D.'s 30% DEPOSIT.
Items not marked fresh are past date but fully guaranteed.

Express and wholesale inquiries invited. Minimum order \$10.00. California residents include 3% sales tax.
FREE STYLE SALES CO.
1429 N. Western Ave. Hollywood 27, Calif.



Automega B-5 and Omega B-6. Price, as an auxiliary lamphouse, \$42.75; included with the Omega B-6, \$119.50; and with the B-5, \$144.50. For additional information, write:
SIMMON BROS., INC.
30-28 STARR AVE.,
LONG ISLAND CITY 1, N. Y.

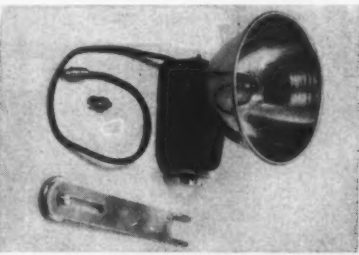
Two New FR Chemicals

The FR Electronic Flash Developer is designed to be a fast working, fine grain developer for use with any type of black-and-white film that has been exposed by electronic flash. The manufacturer states that the new developer will maintain the maximum emulsion speed of the film without sacrificing fineness of grain or causing excessive contrast. When used, one part of the developer is mixed with three parts of water. Price, 8 oz., 39 cents; 32 oz., 99 cents; 160 oz., \$3.80.

The new FR wetting agent, designed to prevent negative-spotting by promoting even drying of the film, may also be used as a pre-bath for film before developing, thus avoiding bubbles which might prevent developing solutions from reaching the film surface evenly. One part of the wetting agent is mixed with 200 parts of water. Only an 8 oz. size is available. Price, 39 cents. For more information, write:
THE FR CORP.
951 BROOK AVE., NEW YORK 51, N. Y.

Jen M-2 Flash Gun

Designed for use with the M-2 flash bulbs, the new Jen M-2 Flash Gun features low cost and simple operation. Of all metal construction, the unit weighs four ounces and has a highly



polished reflector—3 1/2 inches in diameter—which can be unscrewed from the flash body for carrying and storage. A locking shoe and rubber carpeted bracket are supplied with the
(Continued on page 30)

FLAWLESS...

Perhaps no creation is so perfect as that shaped by the hand of nature. The human figure, the lily, the snowflake... here nature stands as the symbol of flawlessness. In the manufactured product, too, standards are set to achieve perfection. Among filters and lens accessories, Tiffen stands out above all others as the flawless product.



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For Color and B&W films, Tiffen exceeds the highest optical standards. In all sizes, uncoated or coated; no finer filter can be made at any price. Lifetime guaranteed, of course!



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Tiffen Lens Accessories include the world's finest most complete assortment of Adapter Rings for all cameras, Lens Shades, Filter Safes and Complete Filter Kits over 2000 items to help you achieve perfection with your camera. Whatever the photographic assignment, your dealer has a few Tiffen aids designed specifically for you!

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Viewlex
INC.

35-01 QUEENS BOULEVARD
LONG ISLAND CITY 1, N. Y.

NEW PRODUCTS

(Continued from page 29)

M-2 gun. The connecting cord is equipped with a European Type flash connection and an ASA nipple is also included for the purpose of converting the unit from the European Type to ASA type of flash connection.

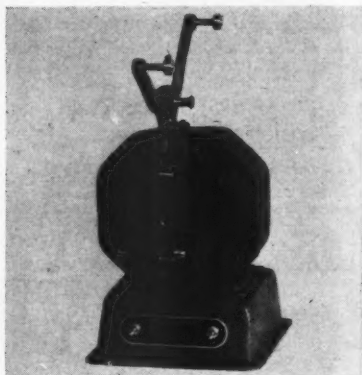
A bulb ejector and guide chart for use with the M-2 bulbs are additional features of the M-2 gun. Price, \$3.95. For additional information, write:

JEN PRODUCTS SALES CO.

419 W. 42 ST., NEW YORK 36, N. Y.

8mm and 16mm Cine Printer

Two new models—for silent and sound—of the new Deluxe Cine Printer are designed to enable the home movie maker to copy negative, positive and color movie film in either 8mm or 16mm size. A motor-driven unit, the printer operates on 110 volts, AC, and accom-



modates 20 feet per minute. For printing control, there are ten different light adjustments that may be made. Capacity of the printer is 400 feet.

The sound model features a special sound aperture, controlled by a separate light rheostat, which is said to assure easy and accurate sound track duplication as well as faithful picture reproduction. Price, for the silent model, \$99.50; for the sound model, \$125. (Prices are f.o.b., Chicago.) For additional information, write:

SUPERIOR BULK FILM CO.
442-450 NORTH WELLS ST.,
CHICAGO 10, ILL.

Time-O-Lite Contact Printer

Featuring a built-in automatic timing mechanism, the Time-O-Lite contact printer is once again in production. In use, this is set by the operator for any required exposure time. Then, when the sponge rubber platen is pulled down, the printing lights go on, and stay on, until the end of the exposure time. The lid stays down securely, while the printer is in use, by means of press button catches. A red pilot light mounted on the front panel notifies the operator when the printing time has elapsed, and goes off when the platen is raised.

The Time-O-Lite is built of heavy gauge, welded steel, and should rest



firmly on bench or worktable without needing to be fastened down. Built on a box-within-a-box principle, the printer has a white enamel inner light box which contains a red safety lamp, and four printing lamps. The Time-O-Lite, finished inside and out with chemical resistant baked-on enamel, is available in an 8 x 10 size, complete with steel masking strips and calibrated margin guides. Price, \$159.50. For more information, write:

INDUSTRIAL TIMER CORP.
131 OGDEN ST., NEWARK 4, N. J.

Photina Reflex

The new Photina Reflex is a moderately priced $2\frac{1}{4} \times 2\frac{1}{4}$ camera that has features similar to more expensive reflex cameras. There is a Prontor shutter with speeds from one second to 1/300 and Bulb. The viewing lens and taking lens (a 75mm f/3.5 Anas-



tigmat Steinhell Cassar) are coated and of equal speed. Film advance, counter, and shutter wind are coupled in the Photina, and focusing is accomplished by turning the gear ring which is mounted around the lens (see cut).
(Continued on page 32)

OCTOBER, 1954



THE AUTOMATIC EXAKTA VX

is the latest in a long line of achievements that have advanced Exakta Photography and increased picture-taking pleasures for camera owners. The sleek, handsome Automatic VX is an improved model of the previous VX, incorporating several important body refinements.

The new VX has a fully automatic preset diaphragm lens, a development of tremendous importance to photographers. It is destined to influence camera design and picture-taking methods for years to come. The fully automatic lens can be preset to any desired aperture. It is then opened for focusing and, when the picture

is to be taken, one pressure on the shutter release button closes the lens diaphragm and releases the shutter in split-second succession. The Exakta Camera Company is proud to welcome it into the Exakta family of equipment.

The Automatic VX also has these invaluable refinements: shutter lock so exposure cannot be made by accident; improved film-advance, shutter-rocking, exposure-counter mechanism; redesigned mechanism for easier film rewinding; and improved shutter mechanism so exposure can be made with waist-level viewfinder hood sides folded. Naturally, the Automatic VX has all the other renowned and treasured Exakta features.

Announcing
the revolutionary,
fully automatic
35-mm. Exakta
VX

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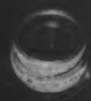


AUTOMATIC
XENON

The 50-mm., f/2.8 Automatic Isco Westanar is an excellent standard lens of high definition and quality. Automatic Exakta VX with waist-level viewfinder and fully automatic Westanar \$238.50 with Penta Prism, split-image rangefinder and Westanar \$296.50 Automatic Exakta VX \$ 69.50

The 50-mm., f/1.9 Automatic Schneider Kreuznach Xenon is a superb objective containing the finest optical glass. The high speed has been achieved without loss of critical definition.

Automatic Exakta VX with waist-level viewfinder and fully automatic Xenon \$341.70 with Penta Prism, split-image rangefinder and Xenon \$398.70 Automatic Exakta VX \$169.50



AUTOMATIC
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THE AUTOMATIC EXA

Now you can have all the advantages of 35-mm., automatic, single-lens, reflex photography in a camera so simple to operate even a child can use it and get wonderful pictures. The Automatic Exa is the ideal camera for the Sunday photographer, for carrying in a purse or pocket, for anyone who wants professional results without learning technique, for a photographer who wants to "grow up" to an Exakta for man, woman and child. Viewfinders of the Exa are interchangeable with those of the Exakta and the bayonet lens mounts of both cameras are identical.
Exa with waist-level finder and 50-mm., f/2.8, fully automatic preset Isco Westanar \$129.50
Exa with Penta Prism and 50-mm., f/2.8, fully automatic preset Isco Westanar \$159.50

FOR MORE INFORMATION, SEE YOUR DEALER OR WRITE

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705 Bronx River Rd., Bronxville 8, N.Y.

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31

A story about CURVES that's STRAIGHT!

For years we've raved about the precision of ENTECO Filters. We've said ENTECO comes closer to perfection... and so will you with ENTECO. Now we've measured the fidelity factor of ENTECO Filters. Here's proof that no other filter matches the precise transmittance of an ENTECO Filter!

We asked a leading Testing Laboratory* to plot transmittance curves on three Type A (85) filters, each of which was made by one of the leading filter manufacturers. The transmittance curves of the filters thus obtained were compared with the published transmittance standard established by a leading film manufacturer. The figures below reflect the average approximation of respective curves to the published standard.

*Electrical Testing Laboratories, Inc.

Manufacturer	Filter	Average Transmittance
ENTEKO	Type A	99.7%
Manufacturer Y	Type A	91.5%
Manufacturer Z	Type A	72.5%

ENTEKO'S efforts to achieve precision of all ENTEKO Filters means perfect color balance for your color transparencies and the exact effects desired for your black-and-whites. With ENTEKO—unmatched among filters—your photography will be matchless, too!

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NEW PRODUCTS

(Continued from page 31)

Also featured in the Photina are: all-metal case, sports finder, sync, magnifying lens, built-in self timer and cable release socket. Made in Western Germany. Price, \$49.95. An eveready case is available at \$6. For additional information, write: OCEAN SUPPLY CO., INC.
11 W. 20 ST., NEW YORK 11, N. Y.

Two Canon Accessories

The Canon Universal Finder is designed for all 35mm cameras with a 24 x 36mm format, and gives the field of view for all lenses between 35mm and 135mm. The finder features clickstops, calibrated parallax scale, adjustable eyepiece, and a special attachment



which adapts the finder for use with a 28mm lens. With a leather case, \$43.

Another accessory, the Canon Camera Holder with a built-in bubble level, is designed to balance the camera securely on a tripod for precise positioning. The holder permits vertical, horizontal, and face-down shots, and is claimed to be especially valuable for close-up, telephoto, and time-exposure photography where absolute steadiness is demanded. Price, with leather case, \$12.70. The Universal Finder and the Camera Holder are made in Japan. For additional information, write: CANON SALES CO.
67 WALL ST., NEW YORK 5, N. Y.

The Eastman Kodak Co. has recently announced the price of the **Kodak Stereo Camera**. Equipped with matched Kodak Anaston f/3.5 lenses, and featuring a "no-threading" technique for rapid loading, the camera is said to be extremely easy to use. It will be available at \$84.50. For additional information, write: Eastman Kodak Co., 343 State St., Rochester 4, N. Y.

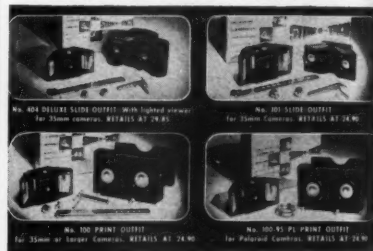
The Pic Featherlite Tripod Model No. T-2 extends to 57 inches, folds to 22 inches, and weighs three pounds. This all anodized Duraluminum tripod has a Universal head with two-way tilt and pan motions that can be locked as desired. Also featured are grooved handles on the head, a ribbed rubber platen which is said to keep the camera from slipping, and an adjustable camera screw. Price, \$29.95. For additional information, write: American Photographic Instrument Co., Inc., 241 W. 27th St., New York 1, N. Y.

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Now—shoot color for the cost of black & white. Color reproductions are brilliant and true. Speed extremely fast. ASA Speed for Daylight is 10, Type A, 16. 36 sheets

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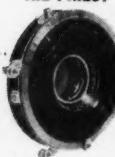
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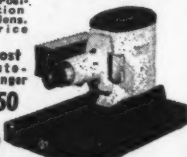
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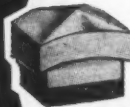
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modern STEREO

BY TOMMY THOMAS



Stereo viewing can be much more enjoyable if you learn horizontal mounting control

It's important to do your own stereo mounting if you wish the maximum enjoyment from stereo. This acquired knowledge goes beyond the mere mechanical placing of stereo pairs of film in metal or plastic slide-holders. It implies, instead, that you exercise a bit of nosiness in the direction of discovering exactly "what goes on" when different types of mounts are used.

First of all, you'll have to switch (as

I did) to a mounting as compatible as possible with all the different demands that you can be expected to place upon it. Of primary importance, more now than ever before, is that you adopt a system of mounting compatible with stereo projection since this seems to be the basis for the new mounting standards. You will want to use a type of mount which has this "standard" window format (actually, three of them: close-up, medium and distant/normal).

The David White Co., with its plastic Permamounts and metal Realist

mounts, seems to be setting the pace that most are following. The immensely popular aluminum EMDE mask coincides with this standard exactly, as do the Presto-Stereo and the Triad mounts. When stereo films are properly mounted in any of these same-format mounts, you have stereo photography presented at its very best: a series of preadjusted slides that can be either viewed or projected without a bit of discomfort to anyone. For those of you who are only too aware of the many pitfalls that seemed to go hand in hand with many of the mounting systems of the past (and even quite a few of the present), this seems to be an achievement of no mean measure.

A good stereo mount will automatically mount your stereo films correctly 99% of the time. No further "adjusting" should be necessary. But, the design of the mount should be such that it allows the utmost of flexibility when it does come time to cope with a mounting problem requiring something special in the way of hand-mounting. So far, my own personal answer to this situation has been a compromise: using either the aluminum EMDE mount or the aluminum Realist mount—each of which is constructed differently, each with its own merits—I'm able to answer any special need that comes up along the lines of special control. And since these entirely "different" mounts have exactly the same format, either is completely interchangeable with the other. Result: a pretty perfect mounting system.

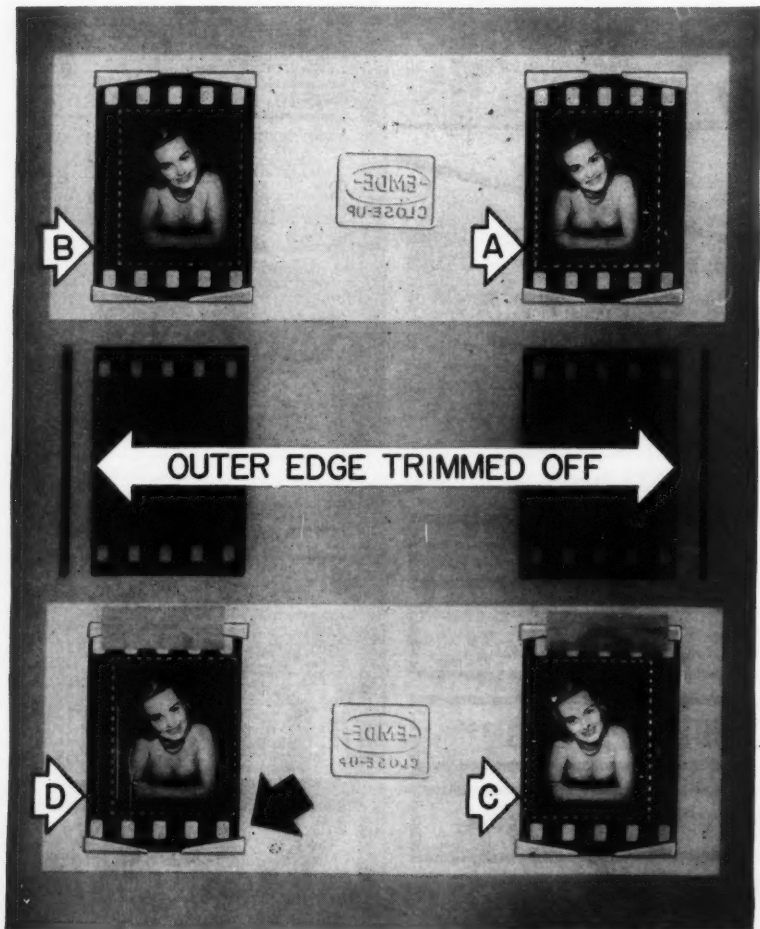
Controlled mounting

Before making a final decision on a type of stereo mount that you will adopt, you should be aware of the various possibilities that are available. This present column, plus the succeeding one, will delve into special situations of controlled stereo.

As mentioned last month there are times when in the excitement of taking a photo, you may get closer to the subject than the allowed $2\frac{1}{2}$ feet. This is when stereo control comes to your aid. It is possible, by changing the horizontal position of the film in relationship to the stereo mount that holds it, to release yourself from the limitations of having only three "windows" with which to work. Instead of conforming to the set distances of $2\frac{1}{2}$, 4 and/or 7 feet for your stereo windows, your range—through hand mounting—is greatly extended.

Let's use the slide of lovely Annabelle Applegate posing before my camera, as an example of the control we're talking about here. The photo was deliberately taken too close (at a little under $2\frac{1}{2}$ feet) in order to illustrate this point. Even in a close-up mount, there was a certain amount of "stereo annoyance" apparent when viewing the slide . . . because the stereo window appeared to be partially behind the subject. This is strictly a circumstance of stereo, being brought about by the very nature of 3-D photography. Each of the camera lenses, like each of

(Continued on page 120)



Here's how you control the stereo window horizontally. Model was photographed too close. Even when mounted in close-up mount (top) viewing was poor. Frames had to be moved apart for best viewing. Outer edges were trimmed off the film and frames were remounted (bottom) further apart with tape to hold them in place. See text for a complete explanation of these steps.

News about Stereo Realist

by
T. SILAER

What Is a Complete Stereo System?

More and more talk between stereo fans revolves around stereo systems, and many of the less advanced members of the stereo league have asked the question above.

Possibly the best way to answer it is with a negative analogy. Would you buy an automobile that had a Buick body, a Ford motor and a Chrysler differential? Certainly not! When it comes to automobiles, we all know that each component must be precision designed and matched to each of the other units for best results.

Close Limits In a Photo-Optical System

By the same token, we realize that the modern automobile is built to extremely close tolerances for smooth trouble-free operation. But, believe me, in no mechanical operation do they use closer measurements than those used in stereo camera manufacturing.

Starting with the Realist camera, which takes the stereo pairs . . . the mounting system, which properly aligns the transparencies, and the viewer, which provides the stereo effect, each unit must be engineered so that its results match up with every other unit in the system.

Designing Your Own Stereo System

Sure, you can start out with a Realist camera, then decide on another manufacturer's mounting method and still another brand of viewer and get some stereo results.

But, with all stereo means to you, is it worth while gambling against the experts?

Bear This in Mind

Almost a half century of precision optics and scientific engineering is back of every STEREO REALIST camera. When Realist engineered their stereo camera they created a complete stereo system including mounting, viewing, projecting and even storage and carrying cases. All of these units are engineered to "fit" together for maximum results.

Heed a Word of Advice

It's not an idle phrase Realist uses when they say: "America's Pioneer Stereo Camera . . . Still First Choice". There's a reason why it's still and will continue to be "first choice". It's the fact that STEREO REALIST has the world's most complete system of stereo photography, so don't gamble against the experts . . . start with Realist and be sure that every phase of stereo photography is yours to command . . . all under one brand name . . . Realist!

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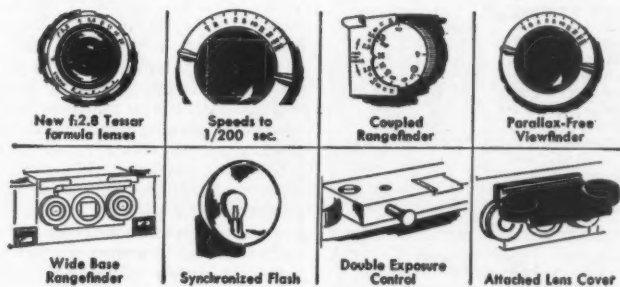
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the new Model ST-42 with f:2.8 lenses

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From this background comes the stellar achievement in stereo cameras . . . a set of four element f:2.8 Tessar formula lenses! Beside greater speed, these lenses possess greater definition and resolving power at full aperture than any of the present stereo lens at f:3.5!

See this new Realist at your dealer . . . instantly, you'll see why it's tops for quality.



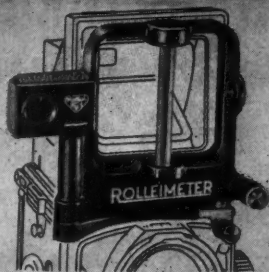
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Rollei News

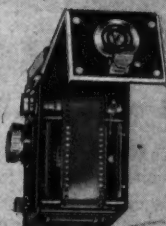


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AT ALL DEALERS

What's Ahead?

by LLOYD E. VARDEN



It's time for some new, more efficient general light sources for photography.

There hasn't been anything really startling in the way of new light sources for photography in quite a few years. The development of high-speed flash lamps has been rapid and they have proved their value to both professional and amateur photographers. However, the story of this is too "old hat" to repeat here. Anyway, I am thinking right now in terms of highly efficient general sources of illumination rather than flash illumination.

Fluorescent Lamps—What's Happened?

Exactly twenty years ago rumors were floating around about a new, extremely efficient light source that was supposed to revolutionize photographic practice. I refer to the development of the fluorescent lamp in 1934 by the General Electric Company. It had been known for many years prior to 1934 that the conversion of electricity into visible light was a very inefficient process, by any means that had been developed up to that time. It had long since been established that if electric energy were converted into white light with 100% efficiency, it would produce around 220 lumens of light for each watt of electric energy consumed. Yet, the best tungsten lamps, which are markedly better today than earlier ones, have an efficiency of only 15 lumens per watt. Efficient fluorescent lamps are capable, on the other hand, of producing about 60 lumens per watt. So you can see why lamp engineers were so enthused when they finally got around to making practical the idea of discharging an electric current within a tube, the inside of which was coated with a phosphorescent substance. By designing the gaseous discharge tube to produce an abundance of ultraviolet radiation—as in a mercury vapor lamp—the phosphor could be excited to produce visible light at a relatively high efficiency, in terms of the electric energy consumed.

The full history of fluorescent lamps goes back at least as far as 1852 when a scientist named Stokes discovered the physical law which bears his name. Simply stated, Stokes Law says that the energy which can be derived from fluorescent materials cannot exceed that of the exciting energy. As a matter of fact, it never equals it. Nevertheless, Stokes did confirm the law of conservation of energy with respect to the conversion of one form of radiation into another via fluorescent bodies,

and he has undoubtedly been hated ever since by the large body of pseudo-inventors which is perpetually with us. Incidentally, it was Stokes himself who originated the term "fluorescence."

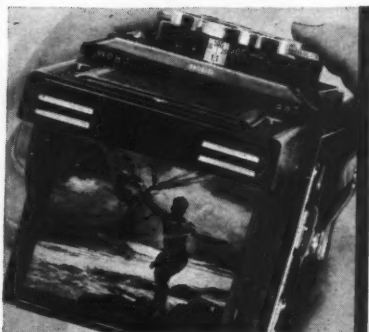
In 1886 a Frenchman discovered that minute quantities of impurities were usually necessary to create a fluorescent material. Today these so-called impurities are termed "activators." Through a thorough study of activators, fluorescent compounds were greatly improved, and this eventually led to the development of fairly efficient fluorescent lamps. In 1935 G.E. was able to make a private showing of their fluorescent lamps to naval officers aboard a ship. They were not, however, the first to produce a fluorescent lamp as such. (I shall not stick my neck out by trying to state who was the first.) The initial public showing of G.E.'s fluorescent lamp was in the early part of September 1935, whereas the naval demonstration had been in July of the same year. By November 1936 the first public application of fluorescent lamps occurred, and in April 1938 G.E. announced the availability of fluorescent lamps generally. During the rest of that year around 200,000 lamps were sold, indicating their rather slow acceptance considering the millions of lamps that are sold each year of all types. But by 1940, 7,000,000 fluorescent lamps were being sold annually, and ten years later (1950) G.E., Sylvania, Westinghouse and others sold a grand total of 88,400,000 fluorescent lamps. Today, fluorescent lamps pass the incandescent lamp as the major source of general lighting in the United States. It is estimated that 70% of the total lighting fixture business now rests in the fluorescent field. I have gone into this brief history for a purpose.

Fluorescent Lamps in Photography

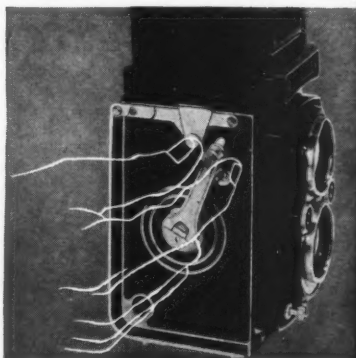
You would think from the impressive statistics above that fluorescent lighting would have made greater inroads in the field of photography. The fact is that they are not widely used, especially in the amateur photographic field. It is next to impossible to concentrate the light from fluorescent lamps onto a subject and so in spite of their efficiency they turn out to be rather cumbersome for producing a given light level on a subject being photographed. Their efficiency has been improved right along but they are still far from being the perfect answer to photographic illumination (Continued on page 40)

why Rolleiflex is the world's

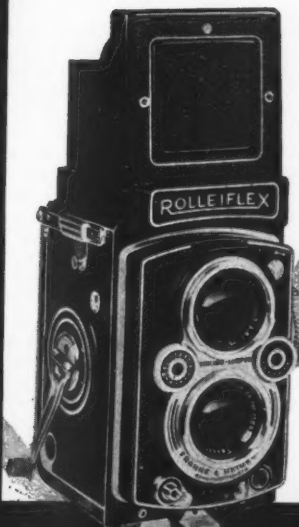
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NO QUESTION ABOUT YOUR PICTURE when you focus and compose, simultaneously, on Rollei's brilliant ground glass. You see your subject, full picture size, even during shooting. Vertical and horizontal hair lines permit balancing composition, and leveling camera, for perfect results. And note how controls are visible and operable from the waist-level viewing position. Eye-level ground glass focusing, and sports finder viewing, also provided.



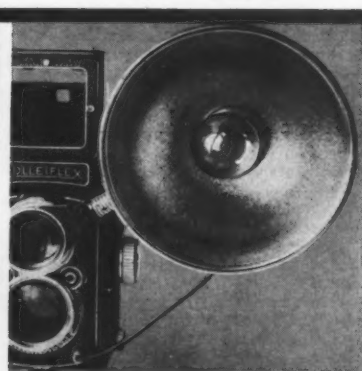
ROLLEI'S AUTOMATIC "CRANK" simplifies and speeds picture taking. A flip automatically advances and positions the film, and cocks the shutter, for each shot. So simple and fast you can shoot rapid sequence pictures. And in loading, you simply insert the film, catch the paper leader, and close the back. Turning the crank automatically positions the film for the first shot.



In selecting your new camera consider, *carefully*, whether the camera will be *easy* and *convenient* to use. Study the method of focusing, with special emphasis on composition. Does the camera permit composing each picture *exactly* as you want it in the finished print? Also consider the controls. Are they conveniently placed; easy to operate without turning the camera? Are film loading and transport, and shutter cocking, automatic and fast? These and other convenience features are important if you expect good pictures . . . enjoyable picture taking . . . and you get them all only by choosing Rolleiflex, the convenient, automatic camera. See Rollei cameras at your local dealer, or write for literature.



ROLLEI IS FIRST, TOO, with automatic exposure selection. Simply setting the index pointer on the speed control wheel to the light value number automatically sets up a correct f stop-shutter speed combination for perfect exposure. And since shutter/aperture scales are cross-coupled you can instantly select any other combination merely by moving the speed control wheel. Conventional settings also available.



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Greatest precision stereo camera value

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*These prices include Federal Tax and are subject to change without notice.



THREE DIMENSION COMPANY

division of BELL & HOWELL

WHAT'S AHEAD?

(Continued from page 38)

problems. Now don't get the impression that scientists haven't made an all-out effort to get the efficiency up to the 100% level where fluorescent lamps would be of more value in photography. Handbooks today list more than 10,000 fluorescent materials, all of which have been tested. The situation is still hopeful because some of the more recent synthetic phosphors have been perfected to the point where they effectively utilize 90% of the radiation that strikes them.

A New Approach to Converting Electric Energy Into Visible Light

A fundamentally attractive method for producing light, which is not inherently limited in efficiency, is the direct conversion of electric energy into luminescence within a semi-conducting solid. This is based on a statement by Dr. William W. Piper of the General Electric Physics Department who has been doing research in this particular field. The phenomenon involved in this method is termed "electroluminescence." It involves the application of an electric potential to a crystalline phosphor. So far, the best efficiency that has been produced with electroluminescent lamps is but a few lumens per watt. But this is not too discouraging for a first try, especially when you consider that the first electric lamp produced by Edison had an efficiency of only 1.4 lumens per watt. The really hopeful thing about electroluminescence is the fact that the basic theoretical limitations imposed on the maximum possible efficiency of incandescent and ultraviolet fluorescent lamps are not applicable. It is conceivable that electroluminescence someday can be developed to the point where it will be as efficient as the common firefly which produces visible radiant energy with an efficiency of 98%.

I started off above by implying that electroluminescence is "brand new." Well, like almost every other so-called new thing, electroluminescence has a history behind it too. It was first discovered over 20 years ago when it was observed that crystals of silicon carbide produced light when mounted between two metallic probes with a D.C. voltage applied between the probes. Since this early beginning electroluminescent light production has gone a long way. Today micro-crystalline grains of zinc sulfide and sulfoselenide phosphors are imbedded in a thermoplastic dielectric and spray-coated on a glass plate a few thousandths of an inch in thickness. The glass plate prior to spraying with the thermoplastic is treated to have a transparent conducting surface. On top of the thermoplastic layer containing the phosphors is placed a thin sheet of aluminum foil or a coating of a conducting silver paste. Now when an electric current is passed through this sandwich, going from the aluminum foil through the phosphor

(Continued on page 106)

PLEASE SAY YOU SAW IT IN MODERN

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Easy to operate, full-range hi-fi units reproduce music, parties and other events with concert-hall realism.

TDC Portable Stereotone

Here is full-range, hi-fi reproduction you have never heard before in a portable tape recorder. Records every sound you hear—plays it back just as you heard it!

The only portable with a big 10-in. console-type speaker! Sturdy aluminum case contains entire unit with accessories and storage space for tapes. **\$24950***

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The same magnificent TDC Stereotone tape recorder in a luxurious hand-rubbed mahogany cabinet. Decorator-styled to be at home among traditional or modern furnishings.

\$32500*

(Also in blonde mahogany, \$337.50*)

TDC 12-inch Extended Range Cabinet Speaker—12-inch Jensen hi-fi speaker in sound-engineered cabinet. Gives concert-hall realism with both TDC Tape Recorders. Hand-rubbed mahogany cabinet, either dark or blonde. **\$9500***

*Prices and specifications subject to change without notice. Console Models slightly higher west of Rockies.



THREE DIMENSION COMPANY

division of BELL & HOWELL

the last word

For the Record

Sirs:

A fellow shipmate and I have had a little disagreement, and hope you can set us straight.

I say Graflex made a 5 x 7 Speed Graphic at one time, and he says Graflex never made a Speed Graphic larger than 4 x 5. Could you please tell us who is right?

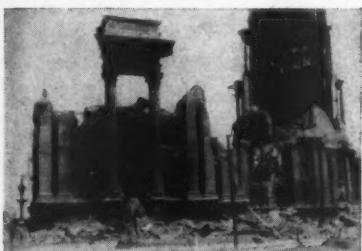
FPO San Francisco W. M. Barrus, USN

• You are. And Graflex, Inc. writes, "The last time we listed the 5 x 7 Speed Graphic Camera in our catalog and price list was 1939 according to a re-checked tabulation that we have just examined."—Ed.

San Francisco, 1906

Sirs:

I've been taking pictures since 1890. Then at the age of 9 I used a Student Box Camera with sliding top, and four pins which held the glass plate in the rear of the box. You took one picture and then dove for the darkroom. Now at the age of 73 I am still taking pic-



tures and learning about color photography here at Muir College.

One of my interesting pictures was made a long time ago—back in April 1906. It is a San Francisco earthquake shot made with a Seneca 5 x 7 view camera with f/8 Rochester Rapid Rectilinear lens, while the fire was still casting smoke over the city. Exposure was on Seeds Dry Plates at f/11 and 1/25 second. I developed the plate in the bathroom using a five cent tube of MQ developer.

Pasadena, Calif. T. L. Nightingale

The long and short of it

Sirs:

In regard to Robert T. Sand, Mary Beckwith, and Clay Van Winkle (*Last Word*, May and July), there are at least two answers to their problem of 35mm color film.

First, Ansco markets a 28-foot roll of color film. Buy some and cut off lengths desired. Second, another good solution can be found in the form of the Kodak Bantam. The camera loads with 828 film which is available in black-and-white, Kodacolor, and Kodachrome.

(Continued on page 42)

COLOR SLIDE PROJECTORS

America's most complete and popular selection

TDC

division of
BELL & HOWELL



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300
\$4999***



**DELUXE
MODEL D
\$6750***

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TDC HEADLINER 300

Greatest projector value ever offered

The lowest price ever for a projector with all these important features: 300-watt, blower-cooled lamp. 4" f/3.5 coated anastigmat lens, helical focusing. Exclusive Selectron-Semimatic Changer with Selectray holds 30 slides—selects, changes and refills them for you. Amethyst grey with dark grey and gold trim. **\$4999***

For top 200-watt performance see the Headliner 200. \$33.50*

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America's most wanted projector

Shows your pictures big and sharp with brilliant color rendition. 300-watt lamp is cooled by blower with controlled flow; lens has anti-reflection baffles. Roller bearing focusing. Exclusive TDC Selectron-Semimatic Slide Changer with Selectray—holds 30 slides and selects, changes and refills them for you. You never handle a slide. Golden-grey wrinkle finish with gleaming silver bands **\$6750*** at top and bottom.



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500 watts for brighter, clearer pictures. Top capacity blower. 5" f/3.5 anastigmat lens. Selectron-Semimatic Changer. **\$7500***

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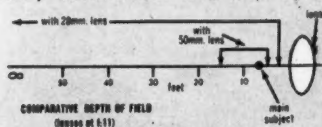
Street _____

confusion ... mental and optical

We've had a lot of fun writing these articles (or essays, as some of our readers call them) . . . but we know we've accomplished some good at the same time. Perhaps we haven't answered all the questions you have about some of the technical jargon you hear and read about, but you've let us know that a lot of your problems have been relieved. In this, our last in the current series, we have a few more words to say about optics, the subject about which you have unanimously chosen to question us at length. We'll talk about things like "circles of confusion" . . . but we hope to lead you right to the point, rather than let you continue on the confusing circle on which some of the technical articles have left you.

DEPTH OF FIELD

What does this popular term mean? Simply, it's the distance between the closest and farthest points in a scene you photograph which are considered "sharp", or "in focus". Obviously, only one plane, that which you actually focus upon, is in "true focus", but we must establish a certain standard by which we decide how far "off" this sharpest image we can be, and still be called "sharp". This is tied in with another popular term called "resolution", which we'll soon talk about.



Bear in mind that the depth of field increases as the subject distance increases, or the aperture of the lens decreases, or the focal length of the lens decreases.

RESOLUTION

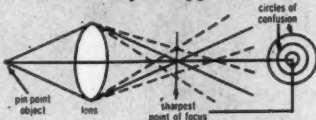
This is a term (more correctly called "resolving power") which describes the ability of a lens to define images close to each other, sharply and distinct from each other. This means that a lens with a resolving power of "500 lines per inch", will be able to reproduce sharply a drawing of 500 parallel lines, spaced apart within a total distance of 1 inch. Getting back to depth of field, we know that the human eye cannot separate details which are in a print, closer than 1/100th of an inch apart (in a normal viewing distance of 10 inches). Therefore, we consider the "acceptable sharpness" in our field, every line which is perceptively sharp and distinct from another line 1/100th of an inch or more away from it. Of course, to achieve this sharpness in a print that is enlarged, let us say, 7 diameters (or 7 times), we must have a lens which has

a resolution of at least 700 lines to the inch.

Obviously, therefore, we must think in terms of the normal amount of enlargement your lens image on the negative will undergo, in order to determine an acceptable resolving power.

CIRCLES OF CONFUSION

Perhaps the most difficult term to explain in simple language. When a lens focuses on a single pin-point, that point appears as a sharp point (in actual practice, however, as a small sharp disc). In front, and in back of this point, appears rather hazy, larger discs of light, which makes the point somewhat fuzzy in appearance. This



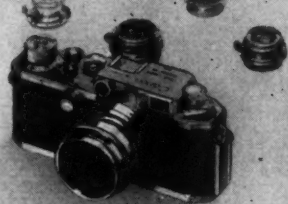
degree of fuzziness is known as "circles of confusion". The smaller the discs appear (the closer to an actual pin-point), the smaller the circles of confusion. There is no exact measure as to what degree is acceptable, but this is a relative term to compare optical correction, and to measure acceptable depth of field. It goes hand in hand with resolving power in this respect.

LET'S BE PRACTICAL

These facts and figures are all very interesting, but quite theoretical. So many outside factors are at work, like the grain of your film, or print paper, or the correction of your enlarging lens! Most lenses have greater resolving power than you can possibly use. But, for the perfectionist, Canon has just that extra degree of correction that sets it apart from all others. Canon's lenses permit greater "acceptable sharpness" standards, because of their greater resolving powers, and smaller circles of confusion. Especially in fast lenses of longer focal lengths is this need apparent.

We'll be happy to answer any and all technical problems you may have about 35mm photography . . . just as Canon answers all the needs of the amateur and professional in this picture size. We have a brand new catalog and price list, as well as reprints of this complete series of articles . . . yours for the asking. In the interim, see your authorized Canon Dealer.

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LAST WORD

(Continued from page 41)

dachrome. This film, by the way, is of the 8-exposure variety. Color can be mounted in 2 x 2 slides for projection. Akron, Ohio Sam Miller

• There's also a 12-exposure roll of 35mm McGregor Color Film on the market. The \$1.98 price includes processing and mounting.—Ed.

They get his vote

Sirs:

My compliments to you and to photographer Herbert Jerome Flatow for the wonderful article "Use Shade For Vacation Portraits" which appeared in the June issue of MODERN. Also let me say that models Mary Newkirk and Cathy Avery are, in my mind, the most beautiful creatures ever reproduced by your magazine. They get my vote for pin-ups extraordinary.

Waterbury, Conn.

N. Rosenblum

On building electronic flash

Sirs:

After reading your articles by Charles Hellman on *Electronic Flash From A to Z, How to Buy an Electronic Flash Unit, and How to Use Electronic Flash* (MODERN, Feb., March, and April 1954), I then took it upon myself

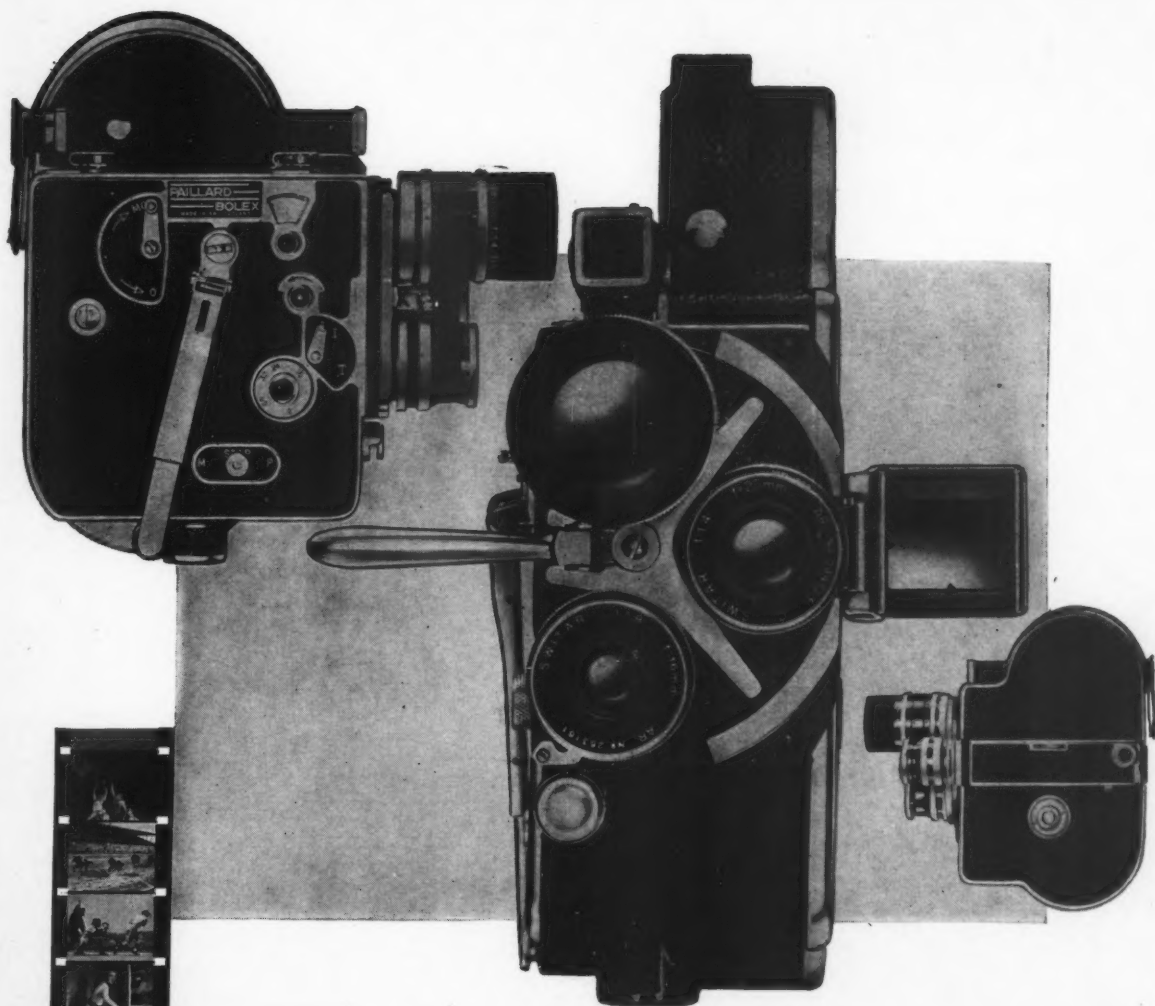


to gather information and data, and build myself a unit. Enclosed is a picture of it.

This unit is rated at 100 watt seconds, but at present I am using it at 50 watt seconds. The unit has a guide number of 80 for Superpan Press, and a guide number of 30 for Ansco color at normal development. It cost \$50 to build for both battery and AC 110-volt operation.

London, Ont., Canada Stuart McLean

• Though we haven't published any information on how to build an electronic flash unit, two booklets on this subject are available. They are: *Sprague Electronic Flash Handbook*, published by Sprague Products Company, North Adams, Mass., price 35 cents; *Illinois Electronic Handbook and Construction Manual*, published by Illinois Condenser Company, 1616 N. Throop St., Chicago 22, Ill., price 50 cents.—Ed.



A SUPERB NEW SPORTSMAN'S CAMERA

The new Bolex Sports Supreme is made for men who wish to capture thrilling action in sports. Whether it's big game fishing, indoor polo or basketball, or your favorite winning a tennis match — the rugged Bolex Sports Supreme records it in crisp detail in full color. Equipped with F:1.4 50 mm telephoto, F:1.4 25 mm normal and F:1.8 16 mm wide-angle lenses, the Sports Supreme has full reverse rewind, single frame counter, speeds from 8 to 64 f.p.s., eye-level focusing, eight-position zoom-type viewfinder, and many other features. All of them are, of course, made to the standards of Paillard's 140-year tradition of Swiss craftsmanship.

Complete with lenses and a fitted, compartmented, English cowhide case, the Sports Supreme is regularly \$824, now on sale for \$779. Other Bolex cameras start as low as \$89.95. For a booklet, "How to Take Better Sports Films" by Raymond Ziesse, Fox-Movietone photographer, send the coupon and ten cents.

Look for the Bolex Symbol when buying camera equipment; it is a sign of store quality as well as of camera quality.

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B-120

DRAMATIC SHOCK of unusual character study is result of lighting which Sabine Weiss calls "ambient"—meaning that it is chosen to enhance the story of the picture. Subject is a madwoman, photographed in a Belgian village where harmless insane people live with the inhabitants. Unhappy cast of mouth, staring eyes, stance, brooding shadow add up to successful visual presentation of a disturbed personality. Electronic flash, Rollei, f/11.

THE EVOKING EYE SABINE WEISS

Mark down carefully the name of Sabine Weiss. If it doesn't ring a bell for you right now, it will in the future. The young Mrs. Weiss (she's just twenty-nine) is one of the brightest talents of French photography. And now she is breaking into the American scene. This summer 55 of her exciting photographs were on exhibition at the Chicago Art Institute. Her work has appeared in *Vogue*, *Life*, the *New York Times Sunday Magazine*. From the reactions of editors and critics, this is just the beginning. To discover why Sabine Weiss is receiving so much attention, one need only look through a set of her pictures. Here is fine technique, a visual style with a wide range: sheer beauty, documentation, mood, action, and extraordinary feeling for light. More than that, here is an evoking eye. For Sabine Weiss stops you with her pictures, calls forth from you an immediate emotional response. The response may be one of shock or of pure aesthetic enjoyment. But always, it is: how wonderful to see the world in that special way, thank you for showing me something my own eyes might have missed. And this is the quality of the best photographers—the ability to show you the world through their own gifted eyes. For Sabine Weiss the problem narrows itself to a continuing effort to forget rules and techniques and create spontaneously, to establish a direct contact between the thing she sees and her camera, to remove the psychological clutter of equipment, to see purely. One must, she says, *be excited by things*. Then one must somehow, any which way, get this excitement onto a piece of photographic paper. The evoking eye of Sabine Weiss does just this.—J. J.





OFF-BEAT APPROACH to portrait of conductor Pierre Monteux catches this customarily dignified personage in an unusual moment. Intensity of dramatic personality is shown by Monteux's physical reaction to conversational exchange, in eye-catching gesture of hand to throat, strong curl of lips. Also electronic flash, Rollei, f/22.





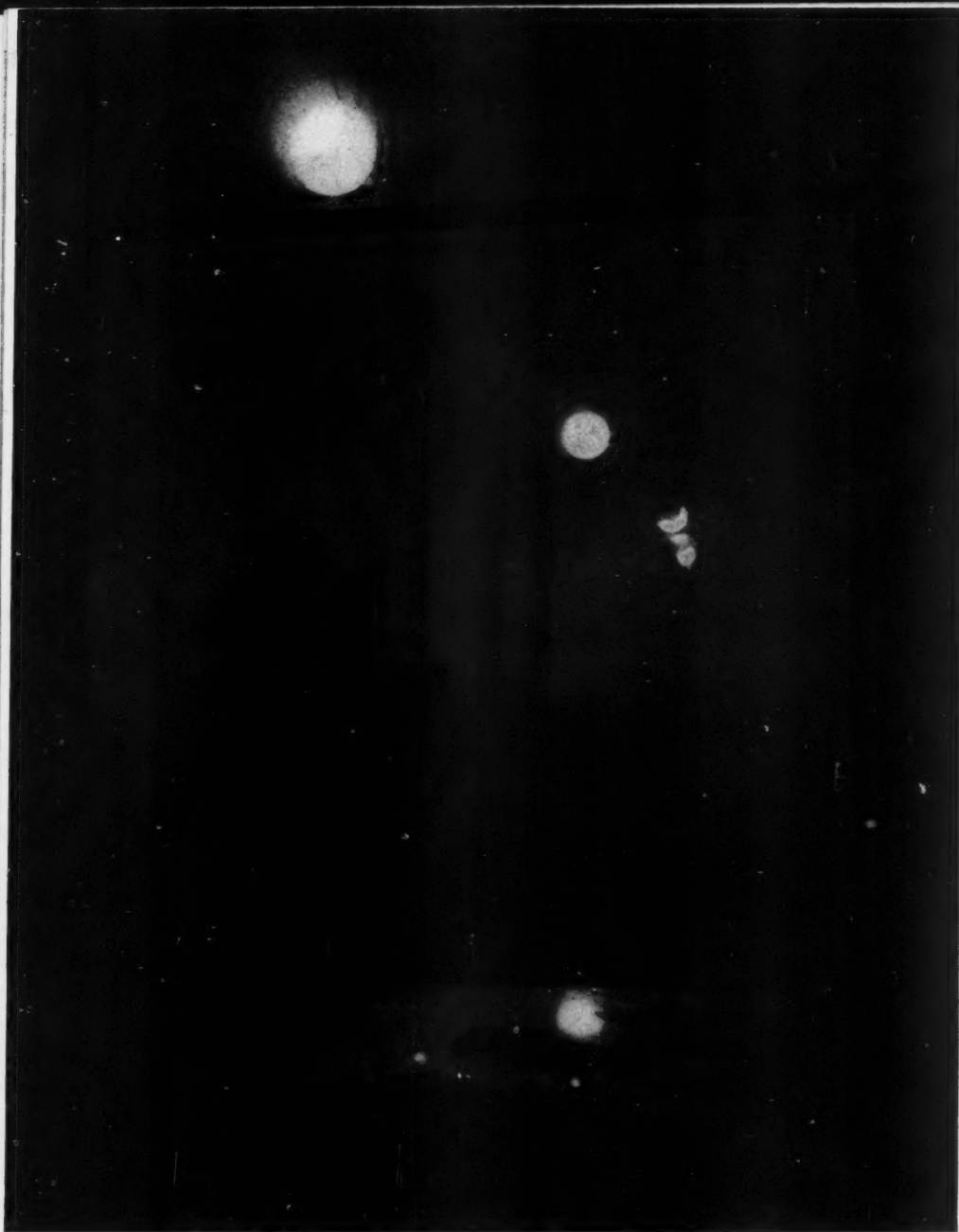
EXQUISITE LIGHTING SENSE, which marks many of Sabine Weiss's photographs, is not confined to use of artificial lights. For this peaceful sea-landscape in Venice, she chose the early evening, when there was enough light to pick up detail of sidewalk life, yet enough darkness to give mood. Curving lines of canal, big figures of gondolas in foreground, reflections in water, indicate fine mastery of composition. Time exposure, Rollei, $f/4$, 2 sec.

PEAK ACTION almost invariably results in an exciting picture. Trick is to judge your moment exactly. At festival in Siena each year, horsemen compete in race, silken banner is awarded to victor. This is the instant which Mrs. Weiss chose. Swirl of banners, interplay of emotions in people (note little boy is more interested in embracing couple than approaching rider) lead eye back and forth in picture which reflects gay, carnival atmosphere. Electronic flash, Rolleiflex, $f/5.6$, $1/25$ second.

NEW APPROACH to an overdone subject proves Sabine Weiss's contention that it is the photographer, not the place, which makes an interesting picture. Thousands of pictures have been made of the ever-present fishermen along the banks of the Seine, but this one, shot from the rear view, showing the men only in reflection, is exceptional. Photograph breaks rules by division into three elements: feet, reflections, cobblestones. Yet it holds together. Leica, f/11, 1/100th.

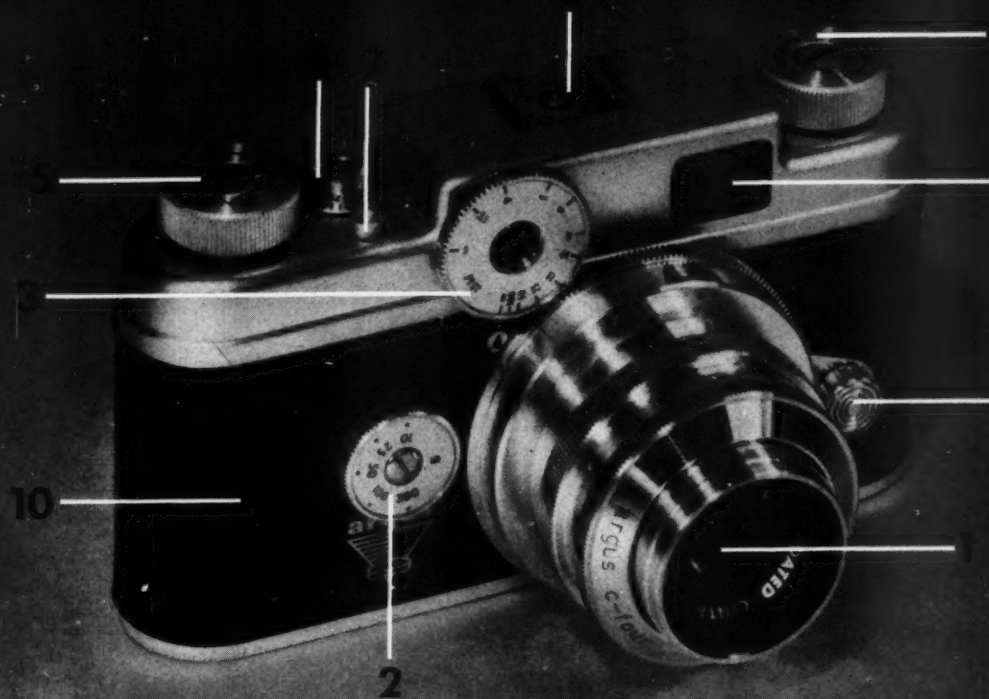






STORY-TELLING ability of Sabine Weiss is shown in picture of postman on his early-morning rounds on a foggy day in Lyons. Café window provides frame, interest is added by including breakfast remnants on table, thereby giving the viewer the feeling that he has a window on the world. It is the use of such small, easily relatable details in her pictures which makes this photographer's work appear so real. While her eye is unusual, it is reportorial. Rolleiflex, f/3.5, 1/25th.

HEADLIGHT EYES OF CAT prowling at night add dramatic impact to simple picture. Emptiness of long foreground makes small figure of cat seem even more mysterious. Bright whiteness of cat's eyes was made possible by use of electronic flash. Rolleiflex, f/11, 1/100 sec.



ARGUS C-4

How good is it? Here are results of MODERN'S tests.

IF YOU'RE IN THE MARKET for an American-made 35mm camera under \$100 with coupled rangefinder and interchangeable lenses, you have two cameras to choose from, and both are made by Argus Cameras, Inc. The most widely known model is the pre-war designed Argus C-3, one of the most popular medium-priced 35mm cameras of all time. Its personality includes a rather odd boxish shape, separate rangefinder and viewfinder plus manual shutter cocking.

The Argus C-4 is, in every way, a completely new camera. Examination indicates that the designers aimed at a camera that would include all the important features of a more expensive instrument plus a good amount of sturdiness. Apparently a great deal of thought went into

making camera parts do their job in the simplest possible way. The camera feels well balanced, and all controls fall into natural operating positions when the camera is in use. Focusing and releasing can both be accomplished with one hand. With a little practice you can set the shutter, the diaphragm, and wind film with the same hand in very rapid time.

The shutter is cocked automatically when the film is wound to the next exposure. There is no provision for making double exposures. The winding knob is finely grooved around its outside edge, affording a secure grip. Film winding is rather noisy and stiff but the action itself is very positive. It takes about three and a quarter clockwise turns of the film winding knob to com-

35mm f/4.5
LITHAGON LENS



35 TO 135mm
ZOOM FINDER

100mm f/4.5
LITHAGON LENS

plete the combined film transport and shutter cocking.

A shutter release button, located to one side of the film transport knob, is threaded on the center to accept a cable release. When depressed for an exposure, button remains in the down position until film is wound. This is a distinct advantage since many pictures are missed by photographers who press shutter releases of uncocked cameras.

The shutter release requires a very long stroke to actuate the shutter. It's soft in its action, however. You can barely feel any resistance even at the time the shutter is released, a good feature for squeezing off slow exposures, hand held. Unfortunately, the shutter action itself is extremely loud. Although this may not be important to the average user, it does make candid photography difficult after the first picture is made.

A film-counting dial located just behind the shutter release button is clearly calibrated from 1 to 36 exposures and is of the subtracting type, indicating how many exposures are left rather than how many you've shot. So after loading, instead of setting the counter on zero, you set it at 36 for a 36-exposure load or 20 for

1. Cintar three-element coated f/2.8 50mm lens has minimum stop of f/22.
2. Shutter speed dial is marked from 1/10 to 1/300 plus B. Shutter is a behind-the-lens leaf type.
3. Focusing ring and window. Ring is grooved around circumference and engraved from 3 ft. to infinity.
4. Lens lock lever (on modified Argus C-4 only) rotates upwards to permit interchange of lenses.
5. Film winding knob also cocks shutter, preventing double exposures.
6. Exposure counter dial subtracts, telling you how many frames are left unexposed.
7. Shutter release button has a long but smooth stroke. It's threaded for a cable release.
8. Accessory clip holds finder or flashgun, has synch contact. Switch on camera rear changes synch for M or F bulbs.
9. Rewind knob is easy to grip since it can be extended from the camera body in use.
10. Grained plastic covers an extremely sturdy aluminum alloy stamped body.

a 20-exposure roll. It then counts backwards to zero.

The Argus C-4 is focused by rotating a wheel on the front right of the camera. The wheel couples to the lens mount with meshing gear teeth and is marked from 3 ft. to infinity. You can focus a bit closer than that, however (32 inches was the nearest distance on the model tested). Focusing was smooth and effortless. You can use your forefinger while keeping your index finger on the shutter release, good practice for the fastest operation.

The viewing system is one of the best seen on any camera regardless of price. It's of a combined rangefinder-viewfinder superimposed image type, bright and easy to use even in the dimmest light. The edges of the finder are moderately well defined, a weak spot with most combined rangefinder-viewfinders. The circular secondary rangefinder image and the viewfinder image are both extremely brilliant. The exit pupil is suffi-

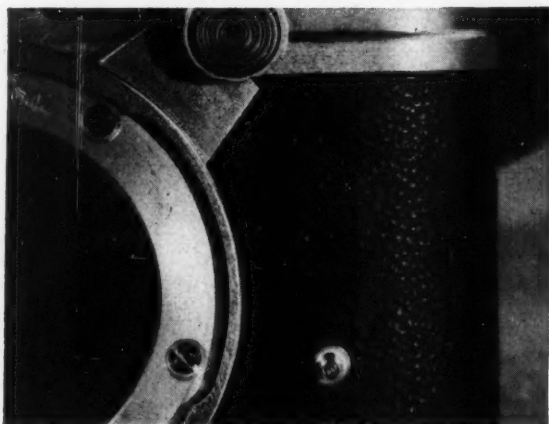
ciently large so the eye can be a full inch away from the eyepiece yet the edges of the field can still be seen, a distinct advantage for those owners who wear glasses.

The speed setting dial, marked from 1/10 to 1/300 sec. plus bulb is located at the right front of the camera. It operates easily but the index mark, a small white dot, is rather difficult to see since it blends in with the trade name "Argus" located below it.

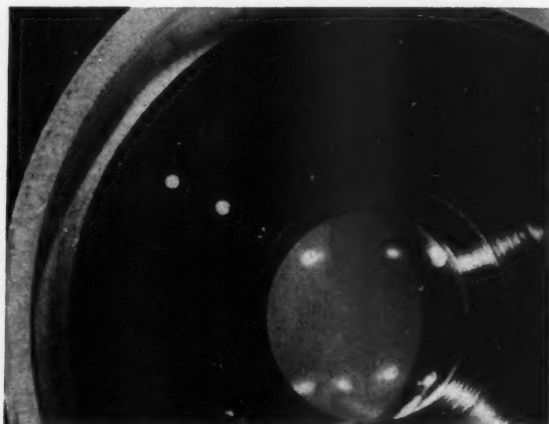
The C-4 loads simply. The entire back and bottom can be removed by rotating a wing nut on the camera body. Removal of the back and bottom makes cleaning out dust or film chips easy. A tripod socket with the standard ASA thread is located on the camera bottom to the right of the back release knob.

There's an accessory shoe on the top of the camera. This is for the special zoom finder or a flashgun. The electrical contact at the bottom of the clip makes it difficult to use flashguns other than those supplied by Argus,

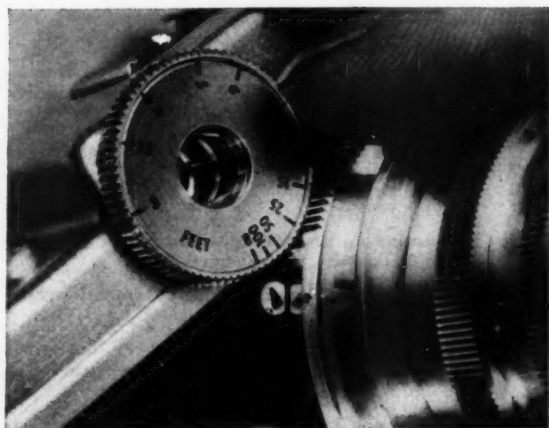
HERE'S HOW YOU INTERCHANGE LENSES ON THE ARGUS C-4



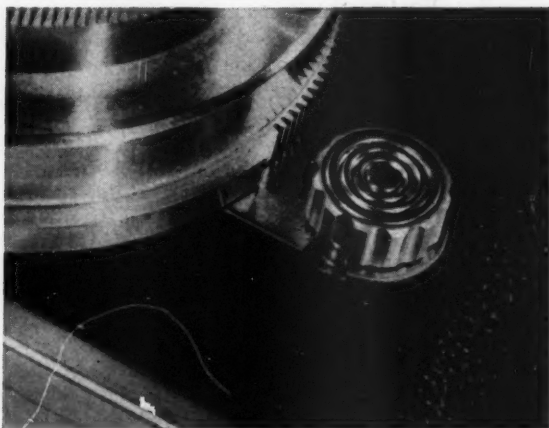
1. To mount a lens on the modified camera body, the lens release lever must be rotated to free it from the locking pin and then the lever is pushed upwards as far as it will go.



2. The standard f/2.8 Cintar lens which has no footage scale on the lens barrel can be set to infinity by matching the white dots on the lens rear before mounting the lens.



3. Set the rangefinder window footage indicator to infinity, match red dot on lens barrel to triangular footage indicator. Mesh teeth on footage indicator and barrel.



4. When lens is seated firmly with teeth meshing properly, the lens release lever should be returned to its original position and locked by rotating it on the pin.

without doing some rewiring. A selector switch on the camera's rear can be set for M or F type bulbs.

The 50mm f/2.8 Cintar lens supplied with the camera is of a three-element triplet type construction. It offers a great deal in speed and correction where price is a prime consideration. Definition was remarkably good at moderate apertures, but critical work should not be undertaken at apertures of f/2.8 or f/3.5. Best definition with the lens tested was between f/5.6 and f/8.

Interchangeable lenses

The standard Argus C-4 does not have the interchangeable lens feature. Many dealers do stock the modified model at a cost of \$10 over the standard price. The modified model can also be ordered or a standard C-4 can be adapted for \$10.

Once the modification has been made, lenses can be changed rapidly—within ten seconds—after some practice. First the lens release lever must be rotated to free it from its pin (*pictures page 54*). Then the lever itself can be moved in an arc counter-clockwise as far as it will go and the lens removed. Replacing the lens must be done carefully. If not, the rangefinder may be completely out of register with the lens or you may jam the lens mount. First both rangefinder and lens must be set at infinity, the release lever must be in the "up" position and the matching red dot on the lens mount must be opposite the black triangle on the distant scale. The lens itself is placed at infinity by matching the two white dots on the inside of the lens mount (*see pictures*).

Two additional lenses are presently available for the Argus C-4; a f/4.5 100mm Tele-Lithagon and a 35mm f/4.5 Wide Angle Lithagon. There's a 35 to 135mm zoom finder available. All are made in Western Germany.

The Wide Angle Lithagon focuses down to three feet and is of a four element construction. The model tested had good definition, permitting acceptable quality enlargements to 11 x 14. The 100mm lens is a true telephoto, also of four element construction. Definition was acceptable only at moderate apertures.

The zoom finder, parallax compensated from 1.2 ft. to inf., works quite well under normal light conditions, but the projected white frame is all but impossible to see in poor light since its strength depends upon outside illumination.

A quick round-up

The Argus C-4 is definitely not a camera for the professional photographer. But it does offer the amateur a good return on his investment. He gets one of the sturdiest, most rugged, simple to operate 35mm cameras available with an adequately fast lens of a quality suitable for nearly anything he may encounter. For really sharp corner to corner pictures he can stop the lens down to its critical aperture range. If and when he wants interchangeable lenses, he can have his camera adapted at a moderate fee. The Argus C-4 camera, unmodified, is priced at \$84.50. The case is \$7.50 additional. The modified Argus C-4 costs \$94.50. The 100mm Lithagon and 35mm Lithagon lenses are \$66.50 each with leather carrying cases \$4.95 additional. The zoom finder is \$16.95 with the case.—CHRISTOPHER D. ROWLAND

Three Argus Lenses are available: 35, 100 and the standard 50mm.



Standard Argus f/2.8 50mm Cintar lens takes in a total field of view of about 48 degrees, is American made. Model tested had best definition between f/5.6 and f/8 openings.



Wide Angle f/4.5 35mm Lithagon lens sees a total angle of about 68 degrees, is manufactured in the western zone of Germany. The definition was very good at all apertures.



Telephoto f/4.5 100mm Lithagon lens shows a total viewing angle of about 25 degrees, is also German manufactured. The definition was acceptable only at moderate apertures.

Add water before taking

It's a perfect prop for pictures of children . . . BY MILDRED STAGG

SINCE PICTURE MAKING—with paint brush or camera—began, the search for *the* prop has sent artists and their apprentices scurrying through back streets, basements and attics in hopes of ferreting out the most original, unusual prop that ever was to appear in a picture. There's been a run on white pillars, guitars, "bat-wing" chairs, rose-colored gloves, even eye patches.

Currently some inspiration seems to be coming from nature itself—which is borne out by the presence of water in the pictures shown here.

Certainly where children are picture subjects, it's refreshing to see them thoroughly enjoy the business of being photographed because they enjoy the prop, water, a wet and splashable diversion whether they're outdoors or in bathtub or shower.

Stripped down to minimum attire, children are lively,

spontaneous camera subjects at lake or beach, or even in the backyard's plastic playpool. However, in order to concentrate solely on the subject and prop, it's sometimes necessary to prevent anything else from appearing in the picture. The spluttering and probably giggling girl on *page 58* probably would have been a much less interesting photograph if a horizon of figures or beach umbrellas had appeared in the background. By aiming straight down, Hal Reiff made the girl and water the only components of the photograph.

A ubiquitous prop, water is available from various secondary sources: stream, ocean, kitchen faucet, shower stall, hydrant (*below*). The primary source, rain, is perhaps one of the most compelling of photographic environments. Children, at least most children, love it. If you turn them loose in the next rainy day, you may





◁ Young New Yorkers cool off in hydrant's spray. Fritz Neugass used a Rollei, f/11 and 1/100 second.

△ Roy Pinney placed one flash lamp near camera, used another at a 45° angle to model baby's face.



very well be able to make such a rollicking picture as Barbara Morgan's, on *page 59*. A few cautions should be followed when you shoot in the rain. Your equipment, of course, must be well-protected from raindrops and dampness. Keep your camera, exposure meter and other equipment in a plastic bag when they're not being used. Usually there will be enough light to shoot between 1/25 and 1/50 with an aperture of f/3.5 or f/4.5, depending on the actual weather conditions. Use fast panchromatic film, and look for as contrasty situations as possible. Rainy days cause a merging of grays, with little contrast between highlights and low tones.

Bathtub scenes with children indoors may require use of artificial light: flash or photofloods. Most bathrooms are tiled, light colored and highly reflective; so try to bounce the light from ceiling or wall rather than aiming it directly at your subject. This will spread an even

illumination, and permit children to play in the bath or shower without being camera conscious and light-struck. The boys, *page 59*, were not the least bit distracted by the camera or lights, as their expression and gestures indicate.

To capture warm and winning expressions, try to shoot as close to the subject as possible. When the baby is recuperating on his bathinette after bathing, sprinkle a few drops of water on his face just before you make the exposure. This will undoubtedly entertain him to the point of prompting such an amused smile as on *page 57*.

Few things aside from raindrops and meteors are showered down directly from heaven. However, if you're in search of a prop, don't strain. Our surroundings are rich in everyday materials: common things, perhaps, such as water. But they're the props that make the uncommon pictures. That's what we're after.—THE END.

Barbara Morgan ▷ interrupted children's chant, "It's raining, it's pouring," with Leica, f/8 and 1/20 second. Her instructions to sing, plus to drink raindrops, whetted their spirits and gestures.



◁ Fast shutter speed stopped expression, swirl of water. Hal Reiff used a Rollei-flex, f/8 and 1/250.



Doris Pinney photo ▷ tographed showering sons with Rollei, bounced electronic flash off the ceiling.

8 ways to brace



1

A shoulder brace is the handiest way of steadying a large press-type camera. The right hand is used to keep front of camera steady and also for focusing. To avoid any movement, a sufficient amount of pressure must be exerted against shoulder.



2

Use your forehead to brace a small eye-level camera. But practice up before you shoot. In many cases rangefinder can be operated from this upside-down position, but shutter release must usually be pressed with the left, not the right hand.



5

For gaining height with a reflex camera, place shoulder strap against back of neck and pull camera up firmly. Since focusing in this position is difficult, proper focus should be determined with camera held at waist level before exposure.



6

Reflex cameras may also be braced by applying an even downward pull against neck strap. Best way to avoid forward or backward motion is to apply counter-acting pressure with one hand while pressing shutter release with the other.

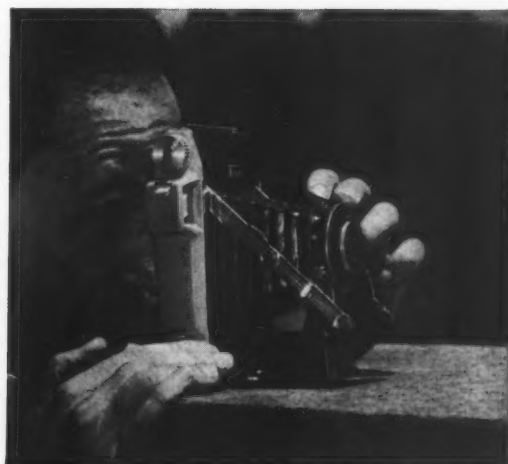
a camera!

TEXT AND PHOTOS
BY JACK DANIELS



3

Exposures of 1 or 2 seconds can be made if you hold the camera firmly to a wall. First remove your camera from its case, as the pliable leather may cause movement. Watch out for rough rock surfaces which may mar the finish on your camera.



4

A convenient wall or ledge will enable you to make long exposures if you avoid supports which permit camera to rock. Use a cable release whenever possible. Examine finder to make sure support doesn't cut into the camera's field of view.



7

This is a rapid way of putting that shoulder-slung, eye-level camera into action. The neck strap should be kept at the proper length for your individual needs. Constant tension can be maintained by pressing face against the camera strap.



8

You'll get good lateral support from hooking strap of eye-level camera over elbow. Angle of elbow will apply correct pressure, while left hand keeps camera from swaying left or right. Careful adjustment of the strap is necessary.

IMAGES AND INSPIRATIONS

Form is form is form (to corrupt a rosy phrase of Gertrude Stein's) and nowhere is this triple parallel better demonstrated than in the visual arts. The image seekers—be they painters, sculptors, photographers—are often moved to creative effort by the same inspiration. So Fritz Henle discovered after his recent book of nudes (Fritz Henle's *Figure Studies**, Studio-Crowell, New York, N. Y.) was published. Henle visited the Curt Valentin Gallery on Manhattan's 57th Street one afternoon and there he found paintings, sculpture, collages—all inspired by the human form. Photographs of these works of art when placed side by side with photographs from his own book showed remarkable similarities in shapes and compositions. *Below*, Henle's reclining beach nude is juxtaposed with a Henry Moore sculpture. Graceful gesture of arms, position of legs in sitting nude *right* are echoed in the bronze figure *Susanna* by Marino Marini. But, it is immediately apparent that the viewer should not draw much more than a casual comparison between these creative works. For, as the photographer's approach to the human form has become more realistic, the painter's and sculptor's have become more and more abstract.

*Available through Modern Photography Bookstore, p. 133.

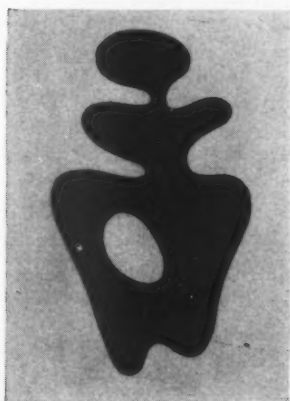
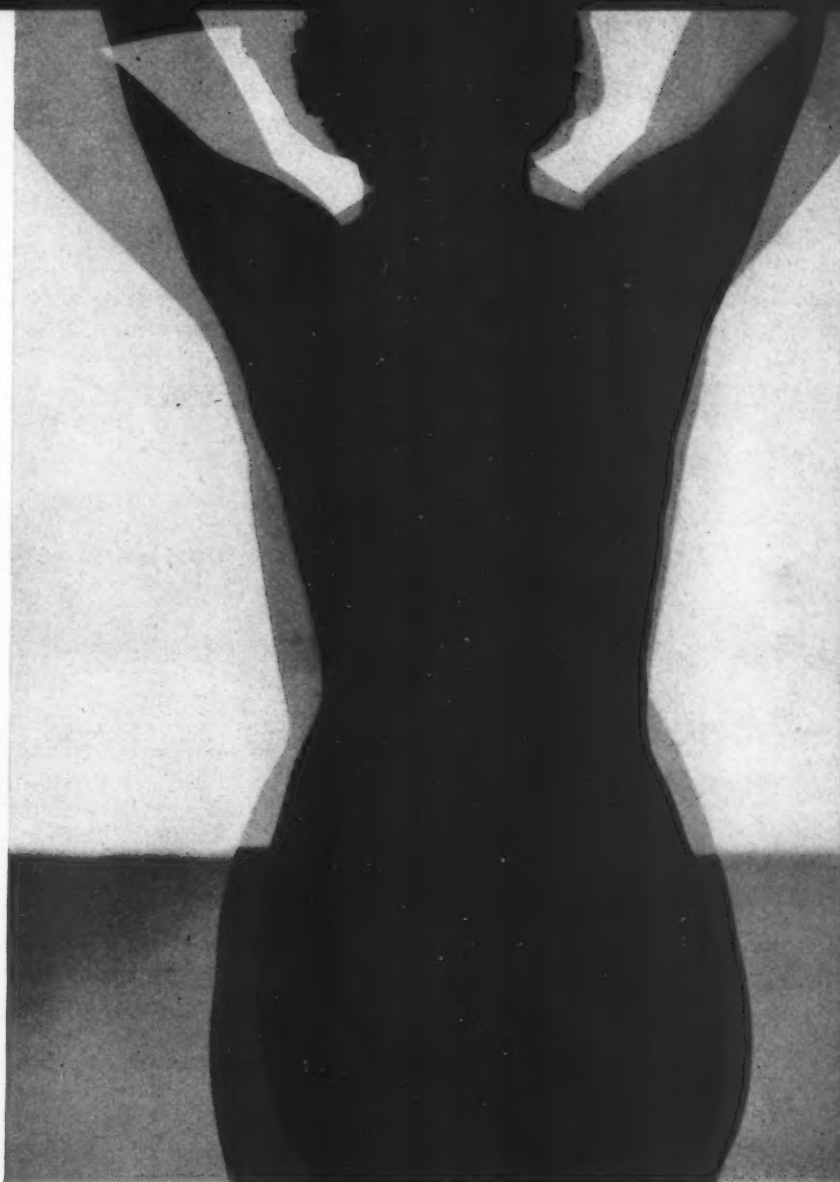
SCULPTURE AND COLLAGE COURTESY
CURT VALENTIN GALLERY, NEW YORK





On these two pages: Sculpture and a collage by Jean Arp parallel closely the photographic studies of the human form by Fritz Henle. The photographer is trying to express the actual beauty of the female figure in detail, texture, the recording of a gesture or movement. He may crop his picture to call attention to a segment of the body, but essentially he seeks a visual statement about the body itself. The painter may use the human form in an effort to express a general idea, which may have little to do with the subject matter, i.e., Arp's marble *Silence* reproduced *below*. Even the triple exposure *opposite* is a record of actuality. There is, in the final analysis, no real abstract in photography since you cannot photograph what isn't there. Which approach to the nude do you prefer—reality or abstraction?





AN AMATEUR SHOWS THE WAY

*Prize-winner Jack Goldsack answers
20 pertinent questions about shooting color*

Jack Goldsack, APSA, is an amateur who holds so many club awards for prints and slides that a complete list would take up a ridiculously large space. Just briefly: last year he won the Slide of the Year prize given by the Metropolitan Camera Club Council (an organization of all the clubs in the New York area). He has won many Slide of the Month awards from the same group. In 1953 he placed 13th in the PSA sponsored Who's Who in the Color Salons (throughout the world), and his record for this year will probably surpass even that distinguished record. For twenty years an ardent and successful black-and-white competitor, he began to shoot color just four years ago.

Even more important than the kudos from camera clubbers is the fact that he has negotiated the difficult heights of color photography to emerge with a collection of slides that would fill the choosiest professional with envy. The portfolio which follows is a small selection from a set which Goldsack made on a European vacation last year. They demonstrate his mastery of the essentials of fine color photography. You will find in them technical excellence—detail, texture, exposures on-the-button; the exact instant—people caught at a moment of eye-arresting interest; superb composition—simplicity, good framing, the eyes lead easily to the center of interest, recognition of color values.

These pictures also raise an interesting question as to the whole amateur approach to color. The term "salon" has been considered a dirty word among connoisseurs of photography for many years. It implied cliché subject matter, picture postcards, a disregard for the realities of life. None of these charges can be leveled against Goldsack's work, yet it is enthusiastically received in the salons. Perhaps this indicates the growing influence of the humanistic approach among amateur photographers?—J. J. (On p. 71, Goldsack answers questions about color)

Italian street gamin



Woman and child

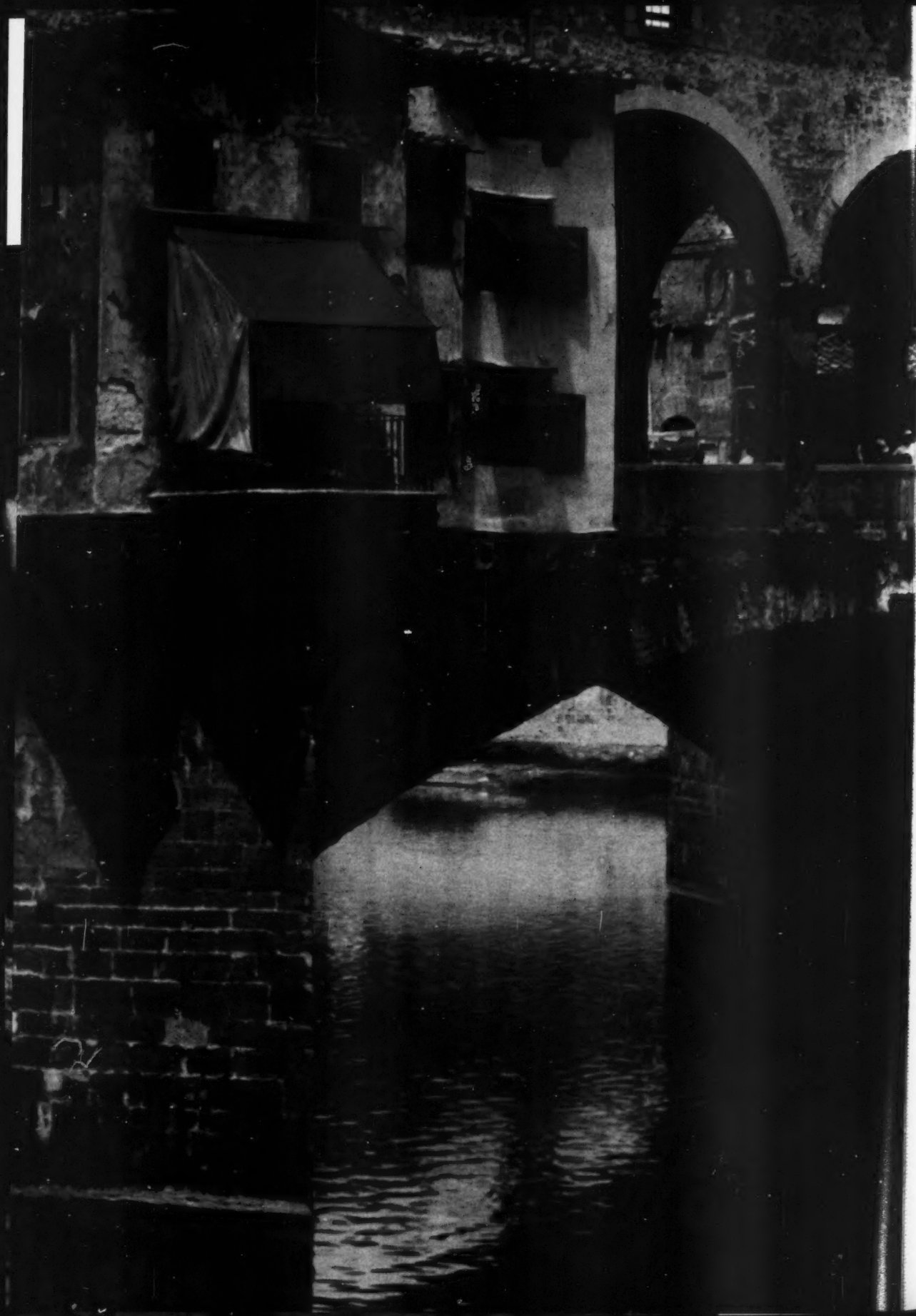




Boy in window



Farm harvest



In answers to questions
Jack Goldsack reveals his working
methods for shooting fine color

1. How do you determine exposure for a backlit photograph?

Usually by a meter reading of the shadow area. But it depends on the proportion of the picture which is highlight and shadow. If the highlight portion is considerable (25% or more), then a meter reading of the highlight portion should also be made and a compromise exposure between highlight and shadow chosen. If there is no time for calculations, I take a quick general reading and open up one stop more.

2. Do you photograph people before they become aware of the camera or do you wait?

Preferably *before* if at all possible. But if not practical I prefer to wait and avoid a "posed" shot. If you are able to spend some time in the vicinity, people frequently lose their curiosity, get accustomed to your presence and eventually start going about their business again.

3. What is the best lens to keep on the camera while you are in search of pictures?

For 35mm, I prefer the 90mm lens. It enables the photographer to work back a little, does not take in too much extraneous material and can be focused and handled quickly and inconspicuously.

4. Is there any way to preset shutter and lens opening so that you can make a fast picture before it disappears?

Usually yes. For fast work, I set my 90mm lens at about 15 feet and use my legs for focusing, preferring to step in or step back quickly. Based on previous meter readings for sunlight and shade I can quickly jump from one diaphragm opening to the other. If more careful focusing is necessary, I use the scale on the lens instead of the rangefinder. It's faster. This system works better for me than hyperfocal distance.

5. Are there any particular rules of composition to follow?

Yes, but the answer cannot be covered in a paragraph. In my case, it's based on many years of experience. If I had to confine the answer to one word, I'd say "simplification." Watch backgrounds. Whenever in doubt get in closer and take in less.

6. Is there any difference in composing in color and in black-and-white?

Of course! In black-and-white we are working with shades of gray, concerned only with placement and balance of masses. In color we must consider not only the composition of objects and masses, but also the composition of color and color harmony. Color frequently influences composition. Many beginners make the mistake of making pictures *of color* rather than pictures *in color*.

7. How important is your camera to subject angle?

Very important. Too many photographs are monotonous because they are shot head on. No imagination. An attempt to photograph from an angle which is slightly different to what the eye is accustomed to seeing most often turns out better... is more unusual... if not carried to extremes.

8. Do you consider texture important in a color photograph?

Yes. In the rendering of texture the camera excels most other means of recording. Texture does help add reality. But I don't think the photographer should be "texture conscious" to an extreme. Make good pictures. Texture will take care of itself.

9. Is it important to include people in scenes?

I include people whenever possible. Since people are interested in people, your pictures including people are more interesting for everyone. In fact, I prefer to make pictures of people and include some local atmosphere.

10. What is the ideal light for color photographs?

Generally bright sunshine when everything glows. But my preference is overcast days without direct sunlight. The colors come up softer, more subtle. I frequently work in shade. And fog is beautiful in color.

11. What are the most useful filters for outdoor color photography?

I like to use a Skylight filter most of the time. It helps cut down the intense blue. For overcast days, fog and in shade, I use an 81B (Kodak) filter. This filter is much warmer than the Skylight and further cuts the preponderance (*Continued on page 104*)

FROM THIS...



Both prints were made from same dirty, scratched negative

TO THIS—HOW?

PHOTO BY JOHN WOLBARST



without any retouching. For exclusive story, next page ►►

Here's how scratches, dust, fingerprints on 35mm film are made minor matters by new General Electric, Simmon Bros. products

by JOHN WOLBARST

HAVE YOU GROANED in the darkroom over prints ruined by scratches, dust, or oily fingerprints on 35mm negatives? Have you spent hours fussing and fuming, trying to overcome these nuisances with all the tricks of the trade—vaseline, glycerine, brushes, film cleaners? Have you labored lovingly with spotting brush or pencil to hide your failures while you wondered whatever attracted you to such a tiny negative size?

Well, take heart. Things are going to be different, and much, much better.

This is the first full report ever published about a revolutionary print-making technique. It utilizes an amazing liquid in a novel negative carrier to produce practically

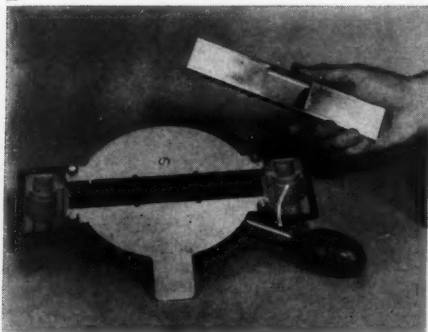
spotless, scratch-free, fingerprint-free enlargements from 35mm negatives it would be hopeless to attempt to print by ordinary methods. Take a look at the unretouched, unspotted pictures on pages 72 and 73 and you will get the idea.

The liquid is Refractasil. It is one of the many silicone products made by the General Electric Co. The negative carrier is the Refractamatic 35, developed by Simmon Brothers, New York City, for use with their line of Omega enlargers. Commercial production problems are now being ironed out and both Refractasil and the Refractamatic may be on the market in a few months.

Refractasil's use in photography stems from experiments by Dr. C. Guy Suits, Vice President of General Electric Co. and Director of Research (see *Coffee Break*, page 12). A highly skilled amateur photographer, he was

THE REFRACTAMATIC IS SIMPLE TO OPERATE. UNIT SHOWN IS PROTOTYPE.

1

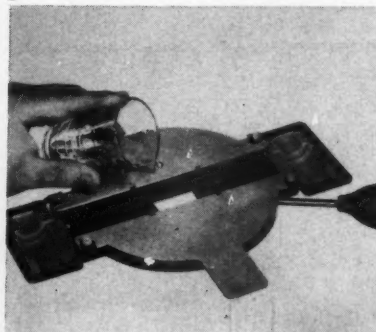


1. Refractamatic is in two sections. Main housing includes reservoir, rubber bulb for circulating liquid. Long, narrow part is negative carrier. 2. Negative goes into track

2

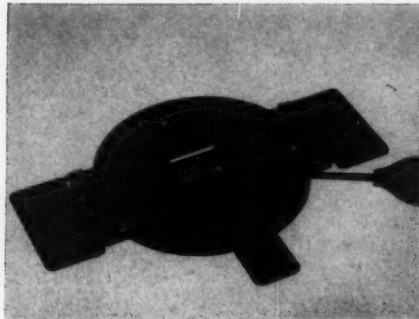


3



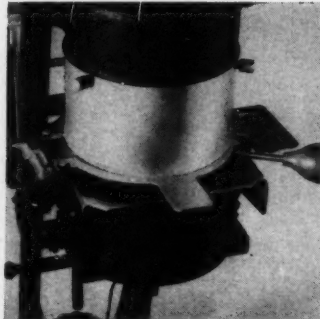
on bottom of negative carrier, emulsion side down and slightly convex. 3. About 3 oz. of Refractasil are poured into Refractamatic to fill reservoir, make unit ready to use.

4



4. Negative carrier fits into housing as shown, rests on light springs which elevate it about $\frac{1}{8}$ in. above housing. 5. Entire unit fits into Omega D2. Weight of enlarger head

5



6



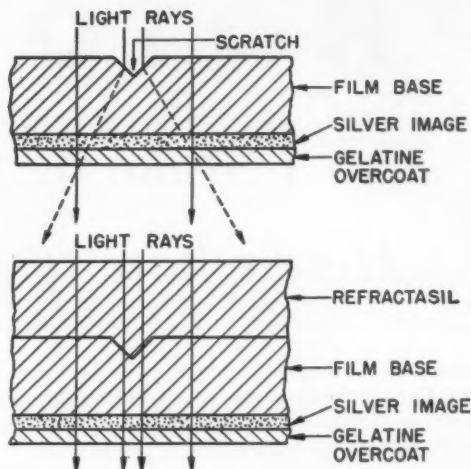
forces negative carrier down, flattens negative in correct plane of focus. 6. After use, fluid is drained by opening screw type valve with coin, circulating liquid with bulb.

troubled by the problem of scratches on his 35mm films, which resulted in white lines across his prints.

There seemed to be no way to prevent them; the logical thing was to minimize their effects. Through analysis of many scratches Dr. Suits found that most of the troublesome damage occurred in the film base (on the back of the negative) or in the topmost layer of gelatin on the emulsion side. Seldom did ordinary scratches affect the silver image itself. The scratches make white lines in the prints because the sides of their "valleys" act like little prisms and scatter the light from the enlarger lamp as it passes through (*see drawings, right*).

Dr. Suits sought a liquid that would come close to matching the optical properties of film, one which could flow into and fill the scratches, thereby eliminating the light-scattering side surfaces. This was not a new principle. For years desperate photographers had been trying to do this with vaseline, glycerine, and other materials, which offered some degree of relief but introduced a variety of other problems, some being worse than the one they were intended to cure.

In addition, he wanted his liquid to be nearly water-white, odorless, non-toxic, not (*Continued on page 116*)



White scratch marks on prints are caused by light rays hitting sides of scratches, being deflected off at an angle. Refractasil fills in scratched film with optically similar fluid, permitting light rays to pass uninterrupted. Thus scratches become invisible.

REFRACTASIL IS AMAZING, BUT THERE ARE A FEW THINGS IT CAN'T DO.



7. Print was made with ordinary negative carrier. Heavy white scratches are on emulsion side, have cut into silver as well as gelatin. Black areas show clear film with light



8. Refractasil conceals scratches in film base, gelatin, but has no effect on scratches in silver, which still show despite over-all improvement in other blemishes.

PHOTO AND PRINTS BY ARTHUR KRAMER

PHOTO COURSE

No.1 Make better outdoor pictures!

Here's how to handle 14 situations

The making of any good picture is divided into two basic parts. There is the necessity for good technique—how to expose, develop, and print. But there is also the equally important matter of seeing. Before you snap the shutter your eye must create in terms of film, paper and final result. Without this ability your capacity for technical excellence becomes useless.

Thus a new approach to learning photography is required—one incorporating both the seeing and the making. To meet this need MODERN is introducing a different type of photographic course, which will stress when to use specific techniques, as well as how to apply them.

Starting with the simplest steps we will carry you through all the necessary photographic procedures, in-

cluding those used by professionals. At the same time we will show you how these tools can help you recreate on film what your eye saw and what you yourself felt.

We begin with the box camera picture. Perhaps more than any other type of photograph these records of family, friends, children, and activity should be presented as strongly as possible. Often there is no opportunity to go back and shoot again. To help you improve your outdoor record pictures, professional photographer Arthur Kramer has illustrated both the good and bad ways of making contact-sized snapshots, using a simple box-type camera—the Anscoflex. These fourteen picture situations are ones you're likely to encounter in your day-to-day shooting. Here are the practical solutions.

ACTION

BAD Action moving across the picture tends to blur when you're shooting at a slow camera speed.

GOOD Change your position so the action is coming towards you. Learn to shoot at its peak—that instant when there is a brief pause in the motion. Use a low camera angle to stress height.



PLAYING CHILDREN

BAD Anytime you interrupt activity you run the risk of getting a stiffly posed shot—often a completely unrelated background.

GOOD The best pictures of children at play are made while they are totally unconscious of the camera. Learn to see, frame, and shoot your picture rapidly.



LIGHTING

BAD Shooting from the shadow side of your subject can result in a gray, dirty looking picture—even on a bright, sunny day.

GOOD Move subject or camera so there are facial highlights without harsh shadows. Make sure overhead sun doesn't turn model's eyes into black sockets.



FRAMING

BAD Two common picture faults are shown here: a chopped off head, and a tilting horizon line.

GOOD Before taking a picture examine edges of the viewfinder carefully to see that you aren't cutting off any necessary subject matter. Hold your camera so that the background line is straight.



SPONTANEITY

BAD Reluctant models seldom photograph well—especially when squinting into the sun before a patchwork background.

GOOD Let the camera be an unobserved onlooker. Move in close enough to make action fill picture frame. Watch for moments when subjects are natural.



FILL-IN FLASH

BAD You and your camera don't always see alike. Exposure was correct for lake but insufficient for the girl in foreground shade.

GOOD By setting off a flashbulb in synchronization with your exposure you can often equalize uneven lighting and make the scene look much as it did to your eye.



BABY

BAD The baby's face is semi-concealed and covered with shadow. Head is further minimized by "foot-on" angle which emphasizes diapers, feet.

GOOD Take the child out of his carriage. Move in and shoot from "head-on" position. Keep background as simple as possible.



CLOSEUPS

BAD All cameras have a minimum shooting distance. When you disregard that limitation your subject will look blurred.

GOOD Such shots can be sharp if you place a simple closeup attachment over your lens, then shoot according to instructions enclosed with each attachment.



ANGLE

BAD The rear view doesn't tell the story. It hides action and expression—stresses fence and trees rather than boys fishing.

GOOD Shooting from below emphasizes boys' high perch, gives picture simple sky background. Fence used diagonally leads viewer's eye into picture.



BACKGROUNDS

BAD Even the nicest smile is weakened by a busy background—trees growing out of model's head, lines every which way.

GOOD Use a low angle to outline figure against sky. Slight shift of position will let you use part of foliage as picture frame.



GROUPS

BAD The old "stand them up and shoot them" technique devotes too much space to uninteresting detail. Ramrod subjects can't form an integrated group.

GOOD Moving in closer is one answer. Another is to make use of flower or other object to focus attention and relax your subjects.



STEADINESS

BAD No matter how pretty your model is she won't be at her best as blur. This makes holding camera steady a picture must.

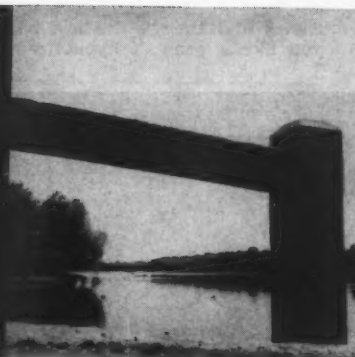
GOOD To eliminate camera shakes take a deep breath, then exhale just before shooting. Press the camera firmly against head or body as you trip shutter.



SCENICS

BAD Landscapes often look different to eye and camera. The camera can ignore clouds, make bright days look dull, insipid.

GOOD You can bring out clouds and add contrast to water by shooting through a medium yellow filter. Foreground figure may add snap to picture.



INDIVIDUALS

BAD Despite pleasant expression on subject's face, other people prove distracting, remove attention from center of interest.

GOOD Use the background as a frame. Make the picture tell a story by shooting when your subject is absorbed in her work, a hobby, or in some other activity.



the Camera Clubs

by MABEL SCACHERI

Most club speakers aren't really speakers at all. But a good program chairman can make sure everyone has an interesting evening.

Right now thousands of program chairmen are optimistically lining up speakers and judges for the meetings of their camera clubs this coming season. Those new to the game may even be telling themselves, "Well, we had some duds last year, but me, I'm going to pick some guys right off the top shelf."

The only trouble with a good many occupants of that top shelf is that they can't or don't come across with helpful ideas when they're in front of a group. I've seen some well-known magazine photographers almost sink through the floor with stage fright, in front of a rather small and entirely harmless audience of people who admired them sincerely and would have eaten up a simple recital of their experiences, thoughts, photographic plans and work problems.

The fact evidently is that the pros and the pundits don't know much

about amateur fotogs, what their problems and limitations are, what, in short, they want to have the speaker discuss. So the smart program director will tip off the prospective speaker. Let's say you are going to have a talk on color photography. If you don't watch out, a big shot pro may spend the entire evening telling you all about color printing.

Now, he wouldn't do that if you warned him that your members just make color slides, that they have some trouble with exposure, and that many of them don't know what filters to use. A little advice on how to use fill-in flash with color so it won't look phony is about as far as they can go in a technical discussion.

Make questions count

Maybe there are a few other points the club would like to hear about. Ask them. Oh, not in a club meeting. That's no time to get any information out of amateurs. Ask them a question as they sit there on rows of hard chairs and they will stare back at you like a pond of hypnotized bull-



frogs. Nobody comes up with a single comment or suggestion.

The program chairman will get much further if, before the meeting, he goes around to a dozen or so members—some beginners and some advanced workers—and queries them on just what they'd like to have discussed at the forthcoming color session.

I think the program chairman should also be prepared to cut in with questions if he thinks the talk is up the wrong alley or if the speaker seems to be at a loss for material. Of course, it is annoying to keep interrupting a speaker. But camera club meetings are informal enough so you can dodge in with a useful question now and then, at moments when the guy seems to have stalled his engine.

The speechless speaker

This club-and-speaker situation is a little bit odd, you know. The club can't afford to pay for the talks, so the speaker may feel he needn't spend much time in preparation. Yet why waste his evening and that of the club members if nothing useful is to be said? Most of these so-called speakers are not really speakers at all. They are accustomed to expressing themselves in a medium other than words. But we all talk, we all write letters, and we are all capable of thinking over a subject and jotting down a few notes on a card. I frankly don't think that talks at camera club meetings need to be quite so stumbling and helpless as they sometimes are.

Here's a queer thing that often happens. Some obliging but inarticulate character flounders around before the club for an hour or so, not even having the wit to discuss samples of his own work interestingly. Then he and some of the club members go out for a coffee session at a nearby restaurant and all of a sudden, as he shovels a nut sundae down his throat, his tongue loosens up. He begins telling tales from his photographic experience, or wrangling about equipment. At last you get the sort of stuff he should have reeled off at the meeting.

Talk it over beforehand

Now, how can the clubs profit by a knowledge of this phenomenon? Perhaps it would be better to get hold of this fellow a few evenings before the club meeting and take him out to dinner then, instead of on the meeting night. Get him talking. Make mental notes, and later put them on paper. Write him a letter saying, "Gosh, that was an interesting pow-wow we had! I want to be sure you tell some of those things at the club meeting. Here is a list of the things that fascinated me. I thought it might come in handy in preparing your talk." See? Polite hint that he ought to come PREPARED to talk, with practical pointers toward the sort of thing you know the club would like to hear. Think it over, program chairman. It's your job to make sure club evenings are both interesting and profitable.—THE END



PHOTO BY MARIAN S. ROHRBECK

Members of the "Y" 's Camera Club of Olympia, Wash., were faced with a problem. Light patterns on the new fountain at the State Capitol grounds changed too quickly to register well on color film. So they arranged with the Supt. of Grounds to keep one of the color patterns constant for half an hour while cameras fired.

520 Combinations...

—yet a beginner can
operate this
Kodak "red dot" camera



It's a Kodak Signet 35 Camera. And it offers 520 combinations of diaphragm, shutter, and focus (not counting "in-between" settings). You know how to use them—the beginner doesn't. That's where Kodak's "red dot" system comes in.

Give a Signet to someone who knows nothing about f/numbers and

such. Tell him to set the lens opening pointer at the red dot, the shutter on the red "50," and the distance scale on the red "15." Now he's all set for shooting on a sunny day with Kodachrome Film. If he's using Plus-X Film, he sets the pointer at the red "11" instead of the red dot,

and he's in business. Simple as that. And, in a few weeks, he'll have enough experience to use the coupled rangefinder for distance and figure his exposures from the guide on the back of the camera.

These red markings were not designed primarily for you (though you'll find them useful). They are there so you can safely give your wife a fine Kodak miniature, even if she's strictly a no-fuss, "aim-and-shoot" photographer. Or so you can give your boy or girl a camera *easy* enough to use at once... *good* enough to be a proud possession... and *capable* enough to keep pace as skill and experience grow. Or so you can help advise a friend—someone who wants a good camera without arithmetic.

So, when you're choosing a gift camera or giving advice, remember those red markings. They mean you can give or recommend a Kodak "red dot" miniature to anyone, snapshotter or expert. Let your Kodak dealer show you.

Prices include Federal Tax and are subject to change without notice.

Kodak



**Here are the Kodak miniature cameras
with the trouble-free "red dot" system**

<p><i>The Kodak Signet 35 Camera</i>—a precision miniature with a Kodak Ektar Lens, f/3.5, Lumenized; Kodak Synchro 300 Shutter; ball-bearing lens mount; coupled, combined rangefinder and viewfinder; double-exposure prevention; automatic film stop and exposure counter. Takes No. 135 film. Price, \$87.50.</p>	<p><i>The Kodak Bantam RF Camera</i>—a handsome miniature with a Kodak Ektanon Lens, f/3.9, Lumenized; Kodak Flash 300 Shutter; coupled, combined rangefinder and viewfinder; double-exposure prevention, automatic film stop. Takes 8-exposure No. 828 film, Kodachrome or Kodachrome. Price, \$59.75.</p>	<p><i>The Kodak Pony Cameras</i>—two thrifty miniatures, each with Kodak Anaston Lens, f/4.5, Lumenized; Kodak Flash 200 Shutter; eye-level view-finding. Kodak Pony 135 has automatic film stop and new easy loading, takes No. 135 film. Price, \$34.75. The Kodak Pony 828 Camera takes No. 828 film, costs \$29.50.</p>
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EASTMAN KODAK COMPANY, Rochester 4, N. Y.

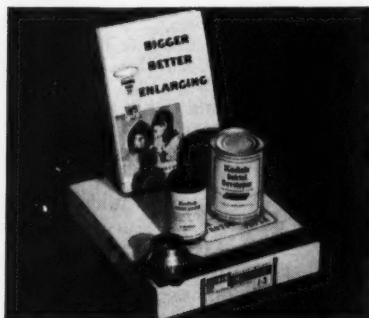
How to enjoy the

Let's assume you now have your basic equipment—camera, filters, flash, a Kodak Fluorolite Enlarger, other darkroom equipment. If you've read the earlier installments in this series, you know how to choose the right Kodak film and paper for a given job. Now, where do you go from here?

That depends on your preferences, your special interests—and the enthusiasm and energy you bring to them. Here are a few hints to help you give your hobby the shape and direction you desire.

Good books...

Start now to build yourself a compact photographic library. It's the quick, thrifty way to learn—to profit from the experience of



experts who have spent their lives in picture making and darkroom work. We suggest these books as a start:

"How To Make Good Pictures"—This is an "idea book," packed with pictures and suggestions for good pictures wherever you are. Even though you're no longer a beginner, you'll find profit in its 224 pages. The price, only \$1.

"This is Photography"—A basic text for the serious amateur—on picture finding, cameras, lenses, films, papers, printing, enlarging, sensitometry, filters, color, composition, action, tricks, and special purpose photography. Includes practical experiments. Has 260 well-illustrated pages; \$2.75.

"Bigger and Better—The Book of Enlarging"—Here's where you go into detail on one of the most exciting aspects of fine photography. Straight printing, special control processes, paper selection, toning, mounting, framing. Every serious worker needs this book; 253 pages, \$2.95.

"The Complete Book of Lighting"—All the lighting techniques for

better pictures, including color and movies; 256 pages, \$2.95.

In addition to these, you should have certain reference books. We recommend these two, which are in ring binders, permitting replacement or addition of new material:

For color—The Kodak Color Handbook is the authoritative and indispensable reference on color "seeing," color outdoors and in the studio, and Kodak color films. 248 pages, \$4.

For black-and-white—The handsome new two-volume Kodak Reference Handbook. Volume I covers picture-taking data: flash, films, lenses, shutters, filters, etc.; Volume II covers enlarging with Kodak materials and equipment, copying, processing formulas, and papers. Each volume, \$4.

There are other Kodak reference books that may be far in your future, but make a note of them: The *Kodak Industrial Handbook*, \$4; the *Kodak Graphic Arts Handbook*, \$3; and the *Kodak Professional Handbook*, \$4. The time may come when you'll want to add them.

Good friends...

Join a camera club. Chances are there is one or more in your community. Your Kodak dealer may be able to put you in touch with the members—or with other camera hobbyists who would like to form a club. As a rule, it's better to join a club that's already in operation.

In a camera club, you'll find good companions, and ample opportunity to discuss your work and get expert advice. Most clubs have print competitions and color-slide contests, which let you pit your skill against others. Some clubs have special projects which present an interesting challenge. These, and the friendly association with other amateurs, add zest and breadth to your hobby.

A good specialty— and the right tools...

You soon find that you have certain favorite subjects. Maybe architecture is yours—

maybe landscapes, children, sports action, flowers, community events. Pick the area that interests you most, and resolve to master it. Set your standards high—give yourself a goal to work to.

Whatever your choice, your first specialty will develop sub-specialties, and your equipment needs may change as you go. Say you start with the children—most of us do. From single shots, you move into story-telling se-



quences—and find your slow-action camera should be replaced by a fast-action miniature such as the Kodak Signet 35 or Kodak Retina IIa Camera. Then you're equipped for sports action, too. You next develop an interest in attractively lighted child portraits—and add an extension unit or two to your Kodak B-C Flashholder, or maybe switch to the professional-level Ektalux. This is natural growth, and your equipment will naturally grow as you do. Just keep it under control.

Most specialties bring you to a more

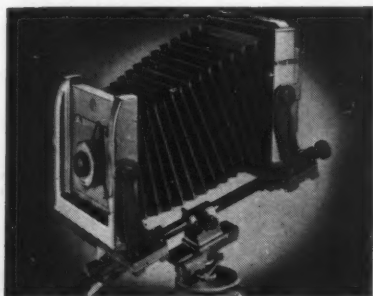


active use of color. And color naturally develops your interest in close-up work, frame-filling techniques, and a complete set of Kodak Portra Lenses if you don't already have them all. Soon after that, you may find you're graduating from a low-wattage slide projector to the extra power of a blower-cooled Kodalux Highlux III, for bigger pictures and extra brilliance on your home screen.

If you become an architectural enthusiast, eventually you'll be in the market for a

well-rounded hobby

Kodak Master View Camera 4 x 5, with a Kodak Ektar Lens. At that point, when you become the owner of a really fine view cam-



era, you step into the ranks of the elect.

Few specialties absolutely demand highly specialized equipment. For instance, the distortion controls on your Kodak Fluorolite Enlarger permit you to make many corrections in printing, instead of using a view camera with its perspective controls. But you enjoy any specialty more if you have the right tools. You produce better work, and you take more pride in doing work that few can match. The pleasure of excelling is a great pleasure—in photography as elsewhere.

Proud work...

Beautiful color transparencies, fine color prints, and big top-quality enlargements—these are the supreme satisfactions in amateur photography, the “proof of the pudding.” They combine your creative ability—choice of subject, ideas, composition, lighting—with your technical skill.

Color technique, with Kodachrome, Kodacolor, and Kodak Ektachrome Films, is so simple as to leave all your energies free for the creative side. (You don't have to process Ektachrome yourself; there are many excellent labs which do it at modest cost; and Kodak processes Kodachrome and Kodacolor.) But avoid the advanced color-print processes—Kodak Flexichrome and Dye Transfer—until you have a thorough command of black-and-white print technique. They'll be easier then.

Be systematic in your approach to fine prints. Our finest salon-print papers are Kodak Opal, Ektalure, and Medalist. However, Kodak recommends that you start with Kodak Medalist or Kodabromide. These two papers are faster than Opal—they help accommodate your natural impatience at the start, and allow you to turn out more prints, gaining more experience in less

time. They also come in a full range of printing grades, to take care of high-contrast and low-contrast negatives, under- and overexposed negatives. You will have your quota of those, like everyone else. These papers are rugged, physically-hardened; and Medalist, with its flexible contrast control and its adaptability to toning, is especially easy to use.

Later, you'll add Kodak Opal and Ektalure for some of your 11 x 14 and 16 x 20 prints. Opal is a slower enlarging paper; but its extra warmth, its luminous transpar-



ent image quality, and the variety of its tint-and-texture combinations, have made it a favorite among salon exhibitors. Ektalure is similar to Opal, but faster.

Experiments...

Judicious experimentation will bring you extra enjoyment—both in picture taking and picture making. Experiment with camera angles and lighting effects. In printing, experiment with cropping, dodging, flashing, paper negatives, special print textures, toning, and so on. The books we have listed on the facing page will be helpful.

Visit salons, enter camera club competitions, and discuss your work with experts. This is the way to gather ideas and acquire a knowledge of true print quality—which, with today's Kodak papers, is a wonderful thing. All too few workers derive the finest quality from the papers they buy—even though the quality is built into the paper, just waiting for their skill to bring it forth.

Show your work...

When you begin to produce prints that are really fine, you'll naturally enter them in salons and competitions. Contests, too—there are many photographic contests today with high rewards. But don't stop there. Let your finer work grace your home—frame it and put it on view where your family and guests can enjoy it. Beautiful prints have an important place in home decoration.

Make pictures work for you...

Put your camera to work on your other hobbies—whether they happen to be model railroading, collecting antique glass, nature study, flower gardening, Boy Scout activities, or what. If you have a collecting hobby, swap Kodachrome slides of your collections with others in the same field. Take a good look at your business, too; there are few business operations where photography doesn't fit in. We know of a marble company that equipped its salesmen with Kodachrome slides instead of sample stone slabs; another company that photographs any shipments damaged in transit, to support claims (they use Brownie and Kodak Duaflex Cameras, with flash); others that keep photo records of all window displays. The list could go on and on;

every business has places where photography helps.

What's more—It's a simple thing—but pictures enclosed with each letter you write make the letter mean much more. And photo greetings—made either with Kodak's easy-to-use greeting masks, or a special design of your own—are more personal than ordinary greeting cards. Special enlargement albums of your family pictures make wonderful gifts for your parents, any time. Photomurals of reasonable size can be made at home, once you're skilled—and will add unique interest to a game room or study, at modest cost. In fact, there's a whole chapter in “How To Make Good Pictures” on such special uses of photography—ideas to round out your hobby, make your pictures do more, and help you enjoy them more.

Kodak

Prices are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Creative talent

for everything you want
to tell on film

**In the 16mm. Royal, you get a
professional-quality EKTAR Lens
... AND a movie camera
you can afford!**

The Kodak Cine Ektar is something of a "professional's darling" in lensdom. Its considerable achievements in sharpness of focus and in color rendition are well documented.

But the critical amateur deserves its crisp performance, too. And so, with a Cine Ektar 25mm. $f/1.9$, the Cine-Kodak Royal Magazine Camera is yours—fitted with the finest lens of any camera in its price range. And this is a talent you appreciate when you're trying to get something really important on film.

The Royal is packed with features which fairly match its great lens. Here they are: *Loads and reloads in just 3 seconds* with pre-threaded film magazines. Switches films, any time, without loss of a frame. Makes big 16mm. movies for clear, bright screenings—even in auditoriums or clubrooms. Shoots at three speeds—16, 24, 64 (slow motion) frames per second. Adjustable optical finder shows fields of all the seven lenses the Royal readily accepts. And yet this camera is only \$169.50!

So, the next time you see the red-and-yellow Kodak sign, walk in. Take a look at the Royal. The Kodak dealer who puts it in your hands will more than likely be glad to offer you convenient terms, too.

Price includes Federal Tax and is subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

Shown about twice
actual size—for a closer look at the
lens we're talking about.



Dr. Cinema says...

This is the third of a series of articles on sound movies. The subject: equipment.

LAST MONTH we discussed the uses of magnetic tape and magnetic sound-on-film. Now let's examine magnetic sound equipment itself with special emphasis upon the features you should keep in mind if and when you become a prospective purchaser.

We'll start with the projector. It should be well designed, of course, in order to provide maximum protection to your films at all points. In addition, it should be able to handle (in 16mm size) all types of film—silent, optical sound, and magnetic sound film in both single and double perf.

Ideal projector features

A reverse mechanism on a projector is important, particularly when you want to record a magnetic track on the film. You will want to be able to back up a few frames or several feet in order to re-play a short section without having to run off the entire film and start all over. The recording head and erase head should be located as close together as possible, not widely separated. When they are adjacent, you won't need to compensate for a time lag as you edit and re-record.

There should be a fool-proof interlock system which makes it impossible to erase your recording track unintentionally. Finally, your magnetic sound projector should be able to serve as a public address system if need be.

Choosing a tape recorder

Now let's shop for a tape recorder, keeping in mind not only your movie-making but your other sound-recording needs as well.

The recorder should have an absolute minimum of moving parts—the fewer there are, the less apt you are to encounter wow and flutter, especially in recording music. Wow and flutter should run less than 0.2 per cent at a tape speed of $7\frac{1}{2}$ inches per second.

As you know, two operating speeds are available— $7\frac{1}{2}$ in. per second, and 3% in. per second. The faster speed will give you good fidelity in recording music; the slow speed gives lots of mileage out of a given quantity of tape, and is especially useful when voice alone is being recorded.

Simple operating controls are best; this no doubt accounts for the popularity of push button controls with manufacturers. As for vertical versus horizontal loading, this is not too important in my opinion. In fairness, however, I should point out that in vertical loading, the tape is less likely

to fall off a full reel in loops and wind around the spindle. And mechanical engineers will agree that there's less friction with a reel operating in a vertical position, since the thrust on the shaft is radial. These are nice talking points, but probably not very vital to you and me. The important thing is that the loading operation should not be intricate—and on a good machine it won't be.

Speakers? Generally the larger the speaker, the better the sound will be. In actual performance a 7-inch speaker will produce better quality sound than a 5-inch speaker. If you find a unit with a speaker 8 inches or more in diameter, consider it seriously.

The fine points to consider

The hi-fi craze has educated a lot of people to realizing that it takes more than one speaker to give the most in fidelity—a "tweeter" for the high frequencies, and a "woofer" for the low ones. Such niceties formerly were available only in the costly professional tape recorders. Now, however, models equipped with multiple speakers are available in the popular price range. We're on the threshold of the binaural era in tape. Some time soon they'll be selling pre-recorded binaural tapes which will require multiple speakers to do them full justice on the playback.

Instant starting is of utmost importance when the tape recorder is to be used for movie work. With cue marks on film and tape lined up carefully, you want to be able to push projector and recorder switches simultaneously and get positive action. Positive braking when you push the "Stop" button is mandatory, too. Otherwise your tape accompaniment will be punctuated with dismal slowdown noises.

A built-in Veeder-type counter is useful as a guide to locating the recorded sections of tape. Most of these are of the three-digit type, registering from 0 to 999. The reading, of course, is in arbitrary units—not in revolutions, inches or feet.

A 7-inch reel holds 1200 feet of tape, enough for a full hour's recording at 3% speed, half an hour at $7\frac{1}{2}$ speed—on one track only. Incidentally, if you plan to edit or cut your tape for programmatic reasons, I urge you to use

one track only. If you've recorded on both tracks, you can't edit one track without butchering the other.

What about microphones? Most units come equipped with mikes of the crystal type. If properly cared for, that is, if protected against conditions of high temperatures and relatively high humidity, a crystal mike will stand up well and do a creditable job. If you can't be bothered with taking care of a mike, a permanent-magnet type is the kind you'll want. Like the crystal type, it is directional (not too sensitive to sounds to the side of or in back of it), and it is not so subject to damage from heat and humidity.

Advantages of two-lamp guides

Recording level guides merit discussion here. In the tape recorder field, many units have two guide lamps placed side by side, and I commend this setup highly. Here's why: One of the lamps blinks to indicate recording level input; when this lamp flickers most of the time (and brightly every so often), you're recording pretty well. But when the second lamp starts to blink, look out—you are recording too heavily. If you continue to record with the second lamp blinking, you'll come up with a raucous, scratchy, overloaded sound track.

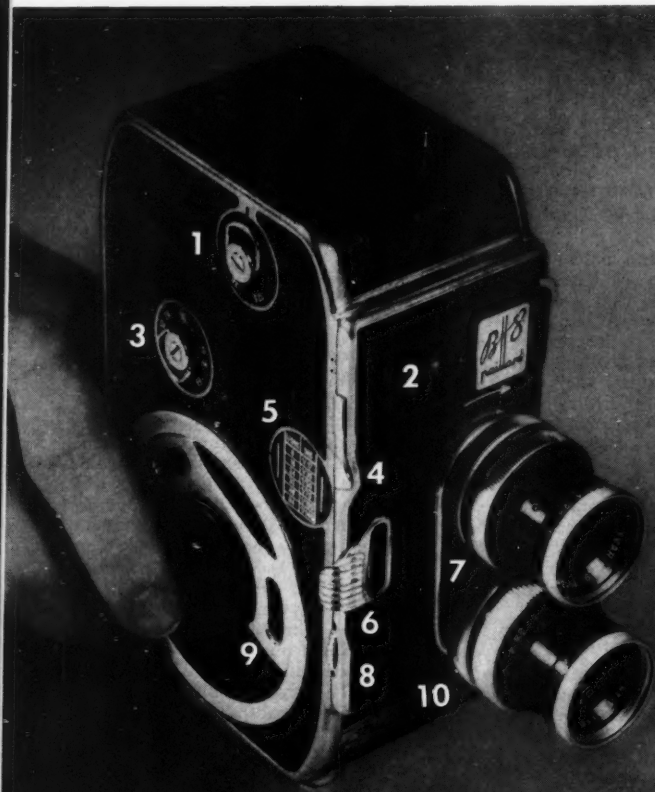
Don't let anyone baffle you with a reference to "push-pull" amplification. It has to do with electronic tubes and their function in producing sound. In simple language, push-pull more than doubles the output, gives more power with less distortion, affords you better performance in the useful power range. Roughly, it's like automobile horsepower. You really don't need more than 50 horsepower, at most, to move the family car. But when you have 200 horses under the hood you get much better performance even under average driving conditions. Same way with push-pull amplification in your tape recorder. Get it if you can.

An ideal tape recorder should be—and can be—a complete home sound system, useful in many ways. It should

MOVIE SECTION ▶

have audio inputs for microphones, radio, phonograph, record player, TV, etc. It should have an external speaker jack for an accessory speaker to be placed near your movie screen. And it should be able to serve you as a public address system. You may not be able to embody all these features in a single unit, but if you have stuck with me thus far, you'll be able to shop for a tape recorder with your eyes wide open!—THE END.

A new booklet: "Tips on Filming Baby" is available upon request. Movie Editor, MODERN, 33 W. 60th, N. Y. 23.

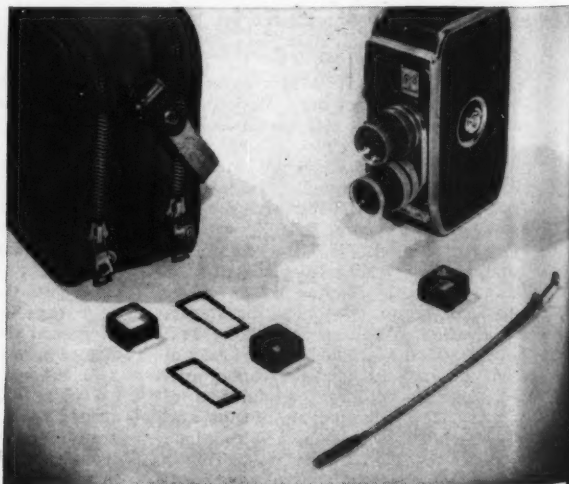


- 1—Viewfinder focus control dial ($\frac{1}{2}$ to $1\frac{1}{2}$ in. 12.5 to 36mm.)
- 2—Front viewfinder objective
- 3—Film speed control dial (8 to 64 frames per second)
- 4—Cable release socket (beneath sliding mask)
- 5—Exposure times ($1/17$ to $1/140$)
- 6—Shutter release slide (moves up and down)
- 7—Twin-lens turret (accepts "D" mount lenses)
- 8—Safety catch (for locking shutter)
- 9—Hinged winding key (forward-reverse action)
- 10—Built-in exposure table

Major control parts of the B-8. The winding key and all dial keys lift up on hinges. Footage indicator is on back of camera.

report on the BOLEX B-8

BY ARVEL AHLERS



Left, carrying case, close-up prisms (with masks if needed) are among accessories available for the B-8. *Right*, basic outfit consists of camera and one lens, cable release, wide-angle prism, wrist strap (omitted).

ANY MOVIE-MAKER who is familiar with the Pailard Bolex H-8 and L-8 cameras will recognize the new B-8 as a moderately priced "in between" camera. The influence of the popular L-8 is immediately noticeable in the B-8's size, shape, balance, and simplicity of operation; its relationship to the H-8 is apparent in its lens turret and mechanical versatility. Contrary to what a person might suspect, however, the B-8 is by no means a glamourized version of the L-8. Measuring 5 in. high, $3\frac{1}{8}$ in. wide, and $1\frac{1}{8}$ in. thick, the B-8 has been built from scratch from an altogether different set of tools and dies. Roughly $\frac{1}{8}$ in. larger than the L-8 in all dimensions, it incorporates a number of features that could not be encompassed in the body design of the L-8.

One of the most distinctive features about the B-8 is its twin-lens turret which accepts standard "D" mount 8mm lenses without the use of adaptors. A half-turn of the turret in a clockwise direction will bring either lens into shooting position where it is held securely in place by click-stops. Although the turret accommodates only two lenses, the matching viewfinder is quickly adjustable to any of three focal length lenses—a 12.5mm normal lens, a 25mm medium telephoto, or a 35mm long telephoto. To adjust the viewfinder, a dial on the side of the camera is turned until a set of numerals corresponding with the focal length of the lens to be used lines up with an engraved mark. The image visible through the viewfinder will then be *framed* and *magnified* precisely as the taking lens will record it.

To use a wide-angle lens (approximately 6.5mm) on the B-8, the viewfinder dial is first set for a normal focal length lens (12.5mm). Then an accessory lens is slipped over the front window of the viewfinder where it is held in place by a catch. In lieu of using a regular wide-angle

lens, it is possible to place a Kern-Paillard Hyper-Cinor wide-angle *attachment* over the normal lens. In effect, this attachment halves the focal length of the normal lens and doubles its field of view, thus converting it to a 6.5mm lens. In using the attachment, the same supplementary lens described above is used in conjunction with the viewfinder. To adapt the viewfinder to the eyesight of a person who wears glasses, the eyepiece of the B-8 can be replaced with a lens of whatever diopter strength may be required.

The viewfinder and taking lens are located in such a way (with relationship to each other) that no parallax correction is needed at distances of between 5 feet and infinity. To obtain accurate framing at closer distances in making titles or extreme close-ups, however, two sets of correction prisms are available as accessories. One set is for distances of 10 and 20 inches; the other is for distances of 1 and 2 feet. A groove in front of the viewfinder window holds the prism in place by means of a safety catch.

The B-8 takes 25-foot rolls of double-8 film. A lever which opens and closes the pressure plate, together with a white guide line marking the path the film should take from the feeder spool to the take-up spool, make threading the camera a simple operation. Once loaded, and with the hinged cover closed, the release slide is pressed until the letter "O" appears below a colored dot in a footage indicator dial located on the back of the camera. The "O" marks the beginning of the 25-foot run of film; the film run off prior to its appearance is the safety leader. When 25 feet of film have been registered on the footage counter, an audible warning signal begins to operate. As soon as the strip of trailer film has been run off, the camera can be (*Continued on page 113*)



Twin-lens turret of B-8 pivots in clockwise direction, holds upper lens in taking position with click stops. Dial on upper right of camera body adjusts the viewfinder image to match focal length of lens in shooting position.



B-8's turret accepts any standard "D" mount 8mm lens. These and other lenses tested on the camera produced excellent screen images without special adjustment. Use of wide-angle lens and viewfinder prism is explained in text.



Scene A closes like this . . .



as the mirror wipe begins . . .

simple movie wipes

by CARLYLE F. TREVELYAN

LOOKING for a special effect that will help give your movies a professional quality your friends will remember? Then try hooking a few scene changes together by means of "push-off" or "wipes." A wipe is in a sense a visual bridge. It closes the transitional gap between two scenes by having one scene literally push or chase the previous scene off the screen.

There are several ways of making wipes. The simple technique shown in the drawings, *opposite*, produces the effect shown from left to right in the accompanying pictures. Any size or type of movie camera can be used.

The two essential pieces of equipment required are a mirror and a slotted frame in which the mirror can slide. The sizes of the mirror and frame are not too important although difficulties may be encountered if the mirror is smaller than 7 x 9 inches or so. The problem, in this case, is one of supporting the mirror in the proper position without using a matte box. The mirror I use is 11 x 16 inches in size and cost about a dollar.

The frame can be made from scrap wood; the grooves in which the mirror is to slide can either be built up out of wood strips, or slotted with a saw. Precision accuracy is not necessary so long as the mirror slides freely. The width of the frame is twice that of the mirror.

Some method of supporting the mirror frame in front of the camera is required. With the camera on its tripod, I simply attach the frame to a stepladder with "C" clamps. The frame should be mounted a foot or so in front of the camera at an angle of about 45° to the lens. You will note

from the drawing that Scene A is shot straight ahead through the mirror frame; Scene B is a reflected image which appears when the mirror is shifted in the frame. Experiment a bit with the mirror angle to make certain that the camera itself won't be reflected in the mirror for Scene B.

Unless both scenes take place at the same distance from the mirror, a change of focus will be required either while the mirror is being moved to change scenes, or after the shift of the mirror has completed the wipe.

The rule for focusing upon the reflected image is: add the lens-to-mirror distance to the subject-to-mirror distance and set your focus accordingly. Example: if the mirror is 2 feet in front of the lens, and the subject-to-mirror distance is 18 feet, the focus is 20 feet.

The exposure for both scenes should be the same. This is usually no problem outdoors; indoor, both sets may have to be lighted individually and meter readings taken to insure perfect balance.

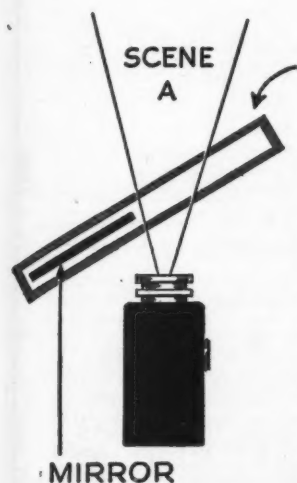
All sorts of variations are possible with this setup. Wipes can be made from left to right, or vice versa. Vertical wipes can also be accomplished with the effect starting at either the top or bottom. Diagonal wipes can be made by sliding the mirror in at an angle, beginning at any desired corner and ending at the diagonally opposite corner. A vertical triangular wipe can be made by using only a corner of the mirror. When you have mastered using this mirror, try a round one, or even a mirror cut into the shape of an arc!—THE END.



and continues across screen . . .



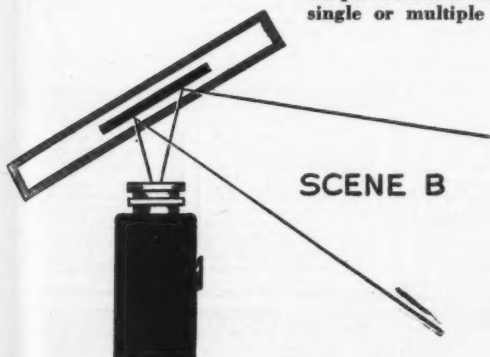
introducing more of Scene B . . .



SCENE A
SLOTTED FRAME FOR MIRROR

HOW IT'S DONE

A mirror in a slotted frame is supported a foot or so in front of the camera with the frame placed at an angle of approximately 45° to the lens. Scene A is made by shooting straight through the frame (with the mirror off to one side). To record Scene B, the mirror is gradually slid in front of the lens. In other words, Scene B is reflected in the mirror as shown in the drawing. Result: a perfect wipe. This stunt lends itself to many simple variations with either single or multiple mirrors.



until Scene A is "pushed off" . . .



and only Scene B remains.

Your Lens Deserves the Finest... A Spiratone Lens Attachment

BUY YOUR AUXILIARY LENSES, FILTERS, CLOUSEP AND MINUS LENSES FROM SPIRATONE—

SPIRATONE SUPPLIES MORE PHOTOGRAPHERS WITH THESE ACCESSORIES THAN DOES ANY OTHER COMPANY!

MINUS LENSES for TELEPHOTO EFFECTS

If you have a camera using, or capable of using, a bellows or extension tube set, you will want to invest in Minus Lenses for the thrill of taking telephoto shots without buying a regular telephoto lens, or extreme telephoto shots, in conjunction with your telephoto lens: for example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length. Thousands of Exakta, Praktica, Contax S and Leica, Canon owners with reflex housings find Minus Lenses most useful accessories.

Prices for reflex housings, extension tubes and bellows open on request. Minus Lenses are mounted in Metal Rings and are sold in sets of three (of your selection) only. Available in Minus 1, 2, 3, and 4. Per three Ser. V...\$3.60 Ser. VI...\$4.35 Ser. VII...\$6.00 Shpg. Chg. Inc.

The POLARIZING FILTER

is one of the most useful filters made; actually suited for color and black and white! It makes the "impossible" subject to the eye unphotographable because of reflections in water, show windows, landscapes—one of the most beautiful, and by increasing contrast between sky and clouds, it becomes the only skylight usable with colorfilm—Kodachrome, Anscochrome, Ektachrome.

Polarizing Filters are mounted in metal rings, while Polarscreens are supplied in double threaded rings with handles, which make adjustment for maximum polarizing effect easier still. Shpg. Chg. Inc.

Parallax-Correcting Closeup Sets for ROLLEI, CILRO, ARGO, UNI, IKO, GRAFLEX, KODAK, and other cameras. REFLEX CAMERAS PLUS 1 SET \$4.95 PLUS 2 and 3 SETS \$4.95 ea. Set consists of matched close-up lenses for taking and viewing lenses. In-

Closeup Aids

for cameras with removable lenses. Nothing can equal the versatility of extension tubes and bellows attachments, for cameras with interchangeable (removable) lenses. For these, Spiratone has made available precision machined camera-lens extensions more efficient than any made, at prices lower than these of less practical accessories.

6-PC. EXTENSION TUBE SET \$7.95 for Kine Exakta, Exa. This set contains two precision-fitted brass adapters, and four tubes, 5mm, 15mm, 35mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. Shpg. Chg. Inc.

4-PC. EXTENSION TUBE SET for Praktica, Praktiflex FX, Contax S, D. This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, 1/4" x 3/4" can be made to fill the entire 35mm nega—two or transparency! Shipping Chg. Inc. \$6.95

3-PC. EXTENSION TUBE SET for Argus C3 By following the easy-to-follow instructions we supply, extension tube closeup work with the Argus C3 is simple, and much fun. Our set contains 5mm, 15mm and 30mm tubes, enabling the Argus owner to photograph, or copy objects from 10" x 15" to 1" x 1 1/4" without any additional equipment. Shpg. Chg. Inc. \$5.95

The FOLDING BELLOWSCOPE Available for Leica, Canon, Kine Exakta, Exa, Praktica, Praktiflex FX, Contax S, D, DA, Pentacore. The most useful of lens-to-camera closeup accessories. It weighs only 3 oz., has fine leather bellows and a geared track with a positive lock. A sturdy accurate frame assures proper alignment. An extension range up to 3" is provided, with exposure factors engraved on the track. \$14.95 ppd.

FOCUSING EXTENSION TUBE \$9.95 Operating like the focusing mount of a lens, these tubes allow a range of 20mm, with no blind spots. Leica tubes are engraved, indicating proper distances from lens to subject. Focusing tubes can be used alone, or if you already own a set of tubes, you will find the focusing tube a most valuable addition to your close-up equipment.

COMBINATION OFFERS: Focusing Extension Tube PLUS 6-PC. Exa extension set\$14.95 or 4-PC. Praktiflex extension set\$13.95 or 3-PC. Leica extension set\$12.95



FOR COLOR—FOR BLACK AND WHITE

By far the most popular accessory for the 35mm camera owner! Spiratone lenses add to the camera the advantages of telephoto effects for improved perspective in portraits, for moderate distance shots so that the important subject matter will fill the entire negative or slide; and of wideangle effects, for landscapes, and indoors, where space is limited; of greater depth of field.

Universal Finder is matched to your wideangle, normal and telephoto lenses. Ideal for every camera—even without auxiliary lenses, because it provides for much needed parallax correction from three feet to infinity. Available in two models: 50mm for Retina, Argus, Pony, etc., 44mm for Bolex, Contessa, Signet.

SPIRATONE LENSES OFFER THESE EXTRAS: • Built-in or Separate Filterholder furnished for each (set of) lens (es). • Interchangeability of standard adapters, so that one lens may often be used with several cameras (each lens is supplied with only one adapter—extra adapters are \$1.25 each, when ordered). • Extra hard 5-coating. • Excellent color-correction. • Lifetime Service Guarantee. • No change in exposure or lens opening needed. • Comprehensive instructions for simple use—lenses fit your camera like filterholders, require no installation. • Availability of filters—your free choice of any TWO with every aux. lens you buy, selected from these: yellow, orange, green, blue, red, blue. Others \$1.00 each.

Argus C3, 21, C4, Bantam, Bolex, Contessa, Edixa, Kodak 35, Mercury, Perflex, Retina, Signet, Vito.

Each lens in leather case, 2 filters. \$16.95 Shpg. Chg. Inc. Set of both lenses, in double leather case including 2 filters \$29.95 Shpg. Chg. Inc.

Each Finder, telephoto both for \$7.49 Universal Finder \$8.59 Accessory Clip for Argus C3, easily installed \$1.00

• Availability of MATCHED telephoto and wideangle finders, and a special Universal Finder. • Telephoto and Wideangle Finders fit Argus C3, easily installed. • Used handheld.

SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN QUALITY LEATHER GADGET BAGS

Made by one of the foremost manufacturers in the world, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new, first class merchandise not to be confused with "seconds" or "seconds" of inferior leather bags. Ship. Wt. of Gadget Bags: 4, 5, 6 lbs. \$5.95

SP35 Is the ideal gadget bag for the 35mm fan. It is elegantly compact, 10" x 7" x 3", has an outside outside pocket (6" x 7" x 1/2"), brass fittings and a wraparound zipper which makes the entire contents instantly accessible. The bag is made of a specially treated cowhide in a tan finish, with leather trim and Spiratone's price at \$5.95

SP4. A Jumbo-sized, well-made, genuine cowhide bag of beautiful appearance. Ample in size—9" x 11 1/2" x 4" for small press cameras and plenty of accessories. Zipper around top for easy accessibility of contents. Roomy inside pockets and an extra large outside pocket. \$10.95

SP5. A top grain plaid bag for the advanced amateur or professional, large enough for press cameras (10" x 12" x 5"), or for taking "both cameras" along. "Wraparound" zipper, flashgun holder, shoulder pad. If you couldn't afford that \$30.00 bag, you won't pass this \$13.95 one. The SP5 at \$13.95

SP6. The latest addition to our line, and one of the finest. An oversize genuine cowhide pressbag, 10 1/2" x 14" x 5", largest size available in gadget bags costing normally \$40.00 to \$50.00. Adjustable strap with shoulder pad runs around bottom of bag—no equipment too heavy for this! Inside cover is a butterfly holder for 3 1/2" x 4 1/2" slides; on sides are one large pocket for meter, two small ones for filters. Adaptable inside partition. Back and bottom are fibreglass lined for extra support. Tilted but you'd need a nail to pry the little only for a plaid bag, for the cowhide SP6 is only \$17.95

Three Unusual Buys in Fine PANHEADS

THE KOMINE \$1.89 Sturdy brass construction, yet light weight (3 oz.). Single lock pan and tilt action. For cameras up to 2 1/4" x 3 1/4". Ship. Cost 10c

THE EMPIRE \$3.39 For cameras up to 4x3. These it weighs only 13 oz. One hand pan and tilt lock. Compensating camera retaining screw. Chrome anodized cover with extra long handle. Sp. Wt. 2 lbs.

FILTERS

are the tools of the photographer—yet, fine filters, made by the best known manufacturers in the country, need not be costly. Each filter is ring-mounted, and engraved as to type. For B&W: I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XIX, XX, XXI, XXII, XXIII, XXIV, XXV, XXVI, XXVII, XXVIII, XXIX, XXX, XXXI, XXXII, XXXIII, XXXIV, XXXV, XXXVI, XXXVII, XXXVIII, XXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LXVII, LXVIII, LXIX, LXX, LXXI, LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII, LXXVIII, LXXIX, LXXX, LXXXI, LXXXII, LXXXIII, LXXXIV, LXXXV, LXXXVI, LXXXVII, LXXXVIII, LXXXIX, XL, XLI, XLII, XLIII, XLIV, XLV, XLVI, XLVII, XLVIII, XLIX, L, LI, LII, LIII, LIV, LV, LVI, LVII, LVIII, LIX, LX, LXI, LXII, LXIII, 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LVIII, LIX, LX, LXI, LXII, LXIII, LXIV, LXV, LXVI, LX

ANSCOCOLOR FILM

A FAVORITE WITH MANY COLOR FANS
Anscocolor is made in Daylight (235 and 535) and Tungsten (234 and 534) types—other types are suitable for duplicating and non-amateur shooting purposes only.

ANSCOCOLOR RELOADS 20 exposures, ea. \$1.50
IN METAL CARTRIDGES 8 for \$10.50

ANSCOCOLOR BULK
27½ ft. including 5 cartridges \$ 7.95
50 ft. including 8 cartridges...\$13.98
100 ft. including 10 cartridges \$25.95
Shipping Cost 25c, 35c, 50c

COMBINATION OFFERS:
Daylight Loader, 27½ ft. Anscocolor, 10 cartridges, 100 glass binders, all for \$14.95

'Develop Your Own Anscocolor Film Outfit, consists of 27½ ft. Anscocolor, Film Tongue Cutter, eight cartridges, a quart-size Anscocolor 'Developing Kit and the helpful book 'Color Photography Made Easy' with taking and processing instructions.

Ship Wgt. 4 lbs. all for \$11.89
Above outfit, plus daylight loader and five more cartridges...\$16.84

Your cost is per 20 exposure roll is actually less than \$1.50 processing included!

Anscocolor Processing by Spiratone, three day service, including mounting and 2X Color Print coupon, 20 exposure roll...\$1.00.

Film is a matter of confidence—you never know, if you got a 'bargain' until it is too late. Spiratone's prices are the lowest possible—for consistently reliable film. That's why not only thousands of amateurs, but scores of professionals, of hospitals and colleges, of scientists and government agencies—in short, critical users who can't gamble—rely on Spiratone. Play safe—use only Spiratone tested and recommended film.

Fresh 35 M Safety
Shipping Charges for 20 and 36 exp. rolls: 1 or 2 5c; 3 to 6 30c; 7 to 12 55c

Never before such a value for 16mm fanal
15MM F:1.9 BERTHOUT WIDEANGLE \$12.95 p.p.d.
in standard C mount—focusing 1ft. to inf.
Made by France's largest lens manufacturer, this fine color-corrected lens covers a 43 degree angle (normal lens covers 27 degrees), would normally sell for four or five times our price! Needless to say—the quantity is limited.

SO MANY OF YOU WROTE US, ASKING FOR A RELIABLE SOURCE OF SUPPLY!

Spiratone Tested Kodak Film

8x10 CUTFILM
100 ASA daylight, 64 ASA Tungsten, Ortho X, 25 sheets...\$4.50
3 packages for \$11.95
(Note: If cut up into 4x5 cutfilm, one package yields 100 sheets)

16mm KODACHROME
commercial, 100 ft. roll, incl. Kodak proc...\$5.95
3 packages for \$15.95

35mm INFRARED FILM.
This film is really a challenge to the imaginative photographer. It penetrates distant haze, takes 'moonlight' scenes in broad daylight, creates unusual contrast effects.

20 exp. roll, 30c—3 for \$2.00
36 exp. roll, 80c—3 for \$2.00
27½ ft., \$1.79—30 ft., \$2.79
100 ft., \$4.79—200 ft., \$7.79

Kodak Data Book on Infrared Photography, 35c

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase.

Foreign orders welcome—slight extra handling charges apply

SPIRATONE

49 WEST 27th ST., NEW YORK 1, N. Y.

INC. 135 06 NORTHERN BLVD. DEPT. MIO. FLUSHING 54, N. Y.

Spiratone PRIVATE BRAND COLOR FILM

COLOR FILM COSTS SLASHED BELOW THE USUAL COST OF BLACK & WHITE FILM!

A carefully quality-controlled color film, processed in one of the country's most modern plants. Made to our specifications, the low cost is due to direct maker-to-user distribution. Spiratone Private Brand would cost just as much as other color films, if sold through the usual channels.

Private Brand Color Film is available in Daylight (ASA 10) and Tungsten (ASA 16) types, requires the same correction and conversion filters as Kodachrome. 20 and 36 exposure rolls are delivered ready for use in metal cartridges.

20 EXPOSURES each...\$1.98
3 for...\$4.93
6 for...\$10.69

36 EXPOSURES each...\$3.29
3 for...\$8.99
7 for...\$19.99

Prices include 3-day processing and mounting

KODAK BLACK & WHITE FILMS

All three popular speeds, Panatomic X (Background X), Plus X and Super XX are available in 27½ ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.

27½ FT. \$1.39, 50 FT. \$2.29, 100 FT. \$3.98
Shipping Charges 10c, 30c, 30c

COMBINATION SPECIALS: FALL SPECIAL

Daylight Loader with 5 cartridges and 100 feet of black and white film, a \$9.99 value...\$7.99

ALL YEAR B&W ASSORTMENT:
Daylight Loader with 5 cartridges plus 27½ ft. each of Panatomic X, Plus X and Super XX...\$8.99

BLACK & WHITE RELOADS IN METAL CARTRIDGES
MAY BE ASSORTED:

20 EXPOSURES each...40c
6 for...\$2.00

36 EXPOSURES each...60c
4 for...\$2.00

35mm DAYLIGHT LOADER \$4.95
including 5 cartridges
IF PURCHASED TOGETHER WITH MINIMUM OF \$7.95 WORTH OF BULK FILM, it's so simple to take advantage of the exceedingly low cost of 35mm bulk film and to load your desired length into a standard Kodak cartridge.

First few reloads already made leader pay for itself. **LOADER**, alone with 5 cartridges, \$5.95 Sh. Wt. 4 lb. **FREE FILM TONGUE CUTTER** with your order for \$5.00 or more of bulk film or \$4.00 worth of bulk film plus leader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

3 F:3.5 TELEPHOTO LENS \$22.95
In standard C mount—focusing 3 ft. to inf.
Here is another unusual 16mm lens buy: made by a well-known Japanese movie lens maker, this luxurious 3x telephoto lens has clickstops, is coated and color corrected, carries importer's lifetime guarantee!

COMBINATION 16MM OFFERS:
15MM F:1.9 + 3" F:3.5 telephoto (above)...\$32.95
Berthout Waj + 3" F:1.9 Kinetel...\$49.95
C mount lenses fit all 16mm Revere, Keystone, Bolex, B&H cameras.

Every 'lot' has been tested under actual working conditions—eliminating any gamble for our customers. All film is from recent surplus stock, 1953 and 1954 dating.

AERO EKTACHROME

In response to the great demand for dependably presented, properly processed Aero Ektachrome, we have, after exhaustive tests, made arrangements with an excellent laboratory, assuring the only correct processing which will produce good results. Allowing for an ASA speed of 40, produces well-balanced transparencies. Prices include 48 hr processing and return postage.

20 exp., in metal cartridge, 35mm, ea. \$1.77 3 for \$4.88
120, 620, 8 exp., 2¼ x 3¼ or 12 exp. 2¼ x 2¼ ea. \$1.88...3 for \$5.25

35mm FILM TRIAL PACKAGES

KODAK B&W, 1 ea. 20 exp. roll Panatomic X, Plus X, Super XX, Tri-X (ASA 200), Infrared—a total of 100 exposures...\$2.25 p.p.d.
COLOR, 1 ea. 20 exp. roll Anscocolor, Spiratone Private Brand, Aero Ektachrome—a total of 60 exposures, all daylight type, processing included \$5.25 p.p.d.

USEFUL ACCESSORY PARADE

Time Exposure & Delayed Action Now Added to Every Camera

AUTOKNIPS II \$2.95

This most popular of all self timers in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for! It slows speeds from 1/2 a second to ten seconds! Was \$4.95. Ship. Cost 10c.

CABLE RELEASES: 4" 25c, 7" 35c, 10" 45c.

RANGEFINDER \$2.95 German Air-Metal

Employs super-imposed image system for case rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling. Specify feet or meters.

20 FT. CABLE RELEASE \$7.95
with set screw and booster spring

A sturdily constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether your photograph will arrive at, unsuspecting child, on at play or take a self-portrait, you'll find this release a valuable accessory. Ship. Cost 25c.

Other long Cable Releases, with set screw: 40" \$1.50 60" \$2.50 (Ladies model add 25c) 10 ft. \$4.49

A sensational Spiratone Exclusive worth 2½ times as much!

FIELD LENS—\$2.00

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing the brightness of viewing image, making the often almost invisibly dark corner image far times brighter! No installation—just drop lid on and groundglass. Postpaid. For Rolleiflex, Graflex "28", Ciroflex, etc.

MAGNIFYING HOOD \$2.95
for all twin lens reflex cameras

Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing, instantly removable and collapsible. For Rolleiflex, Graflex, Ciroflex, etc.

COMB. OFFER: Magnifying Hood plus Fieldlens \$4.59

Sensational Import from Germany!

FAMOUS MAKE PHOTO ELECTRIC EXPOSURE METER \$6.59 p.p.d.
with ER Case

Sturdily constructed, with super-sensitive electric eye for maximum range! Most compact—2"x3"x1" and light: 4 oz. Snap open protective clip cover, set desired shutter speed opposite pointer—and you are ready to read off correct opening for your film! One hand operation. One year guarantee by Spiratone and manufacturer. Ship. Cost 10c

METAL SNAKE CHAIN \$1.95 postpaid

for Exakta, Leica, Rolleiflex, Pony and others
Smoothly suspends camera at chest height for worry-free carrying without case! Elegant, practical, safe and luxurious—at half the usual cost.

with new safety locks \$2.59

ROOF PRISM FINDER FOR EXAKTA V, Vx with RANGEFINDER PRISM \$39.95

Latest German import! Replaces the waist level finder, shows unobstructed, right side up, brilliant image! Split image prism rangefinder instantly shows correct focus. Roof Prism Finder without 1/2 325; Rangefinder Prism with groundglass, for your Pentaprisim Finder \$16.00 (no installation needed).

Leather case \$1.75. Shipping Cost 25c.

Now Available for Most Shutters

COILED FLASH CORD \$1.98

Patented coiled cord extends to three feet, yet coils up without effort to only 7". So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heliod, etc., and prong-type for Kalart to fit Compur, Prentor 8, ASA (Kodak) Kinetel and Exakta synchronized terminals.

For Praktica and shoe-type (Argus C-4, Stereo Realist, Mercury, Perfox, Revere Stereo)—add \$1.00.

Shipping Charge 10c

KING SOL SOLENOID Assures perfect sync at all speeds with Graphic, Busch, Ciroflex, Rapax, Rolleiflex—the professional way. Instructions for press camera installation supplied—others have mechanic instal.

Was \$15.00. Ship. Chge. 10c \$5.49

Leave that bulky flashgun home

FAN-TYPE BC POCKET FLASH, \$6.95

Finally, a completely collapsible flash at a down-to-earth price! Sturdy battery case has built-in testlamp, selector, accepts standard bayonet base bulbs, 6" diameter metal reflector has special white finish for maximum reflecting power. Instantly making entire unit a bare 5" x 2"

EXTRA FEATURES: Extension outfit—no other flash under \$10.00 has it! Standard shoe, fits on accessory clips. BRACKET, for use on any camera, \$1.00. Cord available for all Compur and Kodak sync terminals. For Kine Exakta, Praktiflex FX, and \$1.00. BC battery, lasts year, \$1.00.

FREE! Elegant Zipperpouch, attachable to camera case carrying strap.

"Amazing!"

said camera experts when they first saw the Contaflex

And no wonder. The moment you press the release button: The shutter closes . . . the mirror, which directs the light rays upward from the lens to the view-finder while focusing, snaps out of the way . . . the film cover, which protects the film while focusing, snaps up . . . the diaphragm goes to pre-set f/value. And then the shutter opens and closes to make the exposure.



A striking advance in single-lens reflex cameras

See and handle the Contaflex to appreciate the many advantages this new 35 mm single-lens reflex camera offers. Notice its small size and light weight—only 23 oz. Yet it's packed with features camera fans have long dreamed of enjoying.

As you look through the eye-level view-finder, you'll see a large, bright picture, unreversed and right-side-up. View is seen directly through taking lens—no parallax. Its brightness is due to the Extra-brite focusing screen and to the fact that its Zeiss Tessar f/2.8 lens is wide open when focusing. Set the diaphragm to any desired stop, and when you push the button the shutter AUTOMATICALLY closes to the PRE-SET opening.

You focus simultaneously with ground glass (seen in outer ring) and with the split-image rangefinder (seen in circle). No doubt about sharpness of negatives. Speeds up to 1/500 sec., fully synchronized. Camera back can be completely removed for easy loading and cleaning, and you can use double cassettes, eliminating re-winding of film and enabling you to load in broad daylight.

At authorized Zeiss Ikon dealers. Write for literature.

CARL ZEISS, Inc., 485 Fifth Ave., New York 17

CONTAFLEX

MADE IN WEST GERMANY



PLEASE SAY YOU SAW IT IN MODERN

new photo books

GALLERY, edited by Norman Hall, 112 pages. Published for "Photography" by Press Centre Ltd., London. Price \$2.95.

The British picture book, after untold years of worship at the shrine of pictorialism, is attempting to take the S-curve out in search of the promised land of creative photography. Unhappily the present effort, drawn from material already published in the British magazine, *Photography*, represents British taste in the wilderness.

In it you will find a hilarious formal portrait of Zsa Zsa Gabor, stuffed into a Victorian flossy-hatted, long black glove costume. The British photographer Baron portrayed the demure lady against a painted backdrop of what looked to be part of the old Roman aqueducts. But I don't think he meant to be humorous.

You will also see pictures of robed Spanish pilgrims, little peasant girls having their hair combed by the gnarled fingers of patient mothers, silhouetted net throwers, still lifes of onions (posed on a daily paper of course) plus close-ups of sea lions and old fences.

But the book isn't all that grim. There are some splendid dance photographs by S. Enkelmann, good examples of the work of Werner Bisschof, Edouard Boubat, Sabine Weiss, Robert Doisneau and Henri Cartier-Bresson plus others.

The book is really a worthwhile addition to any collector's library as an example of British photographic opinion in mid-stream about to change horses.—H. K.

THE WHITE HOUSE. A History with Pictures. By Jane and Burt McConnell. 80 pages, illustrated. The Studio Publications, Inc., in association with Thomas Y. Crowell Co., New York. Price \$3.95.

In this book the authors McConnell have hastily summed up the series of events that have gone on in the White House from the time it was built, when cooking was done in fireplaces, to the present, when dumb-bells can be thrown about in a built-in gym.

Architectural information is slight. Photographic illustrations are static and unmoving. Most interesting of the pictures are reproductions of 17th, 18th and 19th century prints including Hoban's early sketch, Latrobe's porticos, and the fire-devastated President's house in 1814.

Much of the text will provide a handy file of conversation pieces well suited for suburban afternoon teas.

—D. J.

All of these books are available through MODERN PHOTOGRAPHY Book Store, 33 West Sixtieth St., New York 23, N. Y. Remit price as indicated in review by check or money order. See page 133.

MODERN PHOTOGRAPHY

Announcing WOLLENSAK RAPTAR Cinesets

**NOW Is the Time
to Buy Your
Telephoto and
Wide Angle Lenses**



Wide Angle Lens

CINESET D Mount

for Standard 8mm Cameras
1 1/2" f/3.5 Telephoto Raptar focusing
6.5mm Wide Angle Raptar
Complete with haze filter..... \$86.30
Special Cineset price ... **\$79.50***

CINESET Bell & Howell

for Standard 8mm Cameras
172 or 134 TA Cameras
1 1/2" f/2.5 Telephoto Raptar focusing
6.5mm f/1.9 Wide Angle Raptar with
objective finders and
haze filters \$131.70
Special Cineset price ... **\$115.00***

CINESET Bell & Howell
for 8mm 172 or 134 TA Cameras
1 1/2" f/3.5 Telephoto Raptar focusing
with objective finder
and haze filter \$47.75
Special Cineset price ... **\$43.50**



Normal Lens

CINESET Bell & Howell

for 8mm 172 or 134 TA Cameras
6.5mm Wide Angle Raptar with
objective finder and haze filter \$67.45
Special Cineset price .. **\$62.50***

CINESET Bell & Howell
for 8mm 172 or 134 TA Cameras
1 1/2" f/2.5 Telephoto Raptar focusing
with objective finder
and haze filter \$64.25
Special Cineset price ... **\$59.50**



Telephoto Lens

*Tax included

Cineset lenses are not a second line of lenses but are highest quality Wollensak Raptar lenses, known the world over. All Cine Raptar accessory lenses come complete with coated optical glass haze filters at no extra cost.

Another



by **WOLLENSAK**
OPTICAL COMPANY, ROCHESTER, NEW YORK

THE **LENS** IS THE **HEART** OF THE PICTURE...AND...

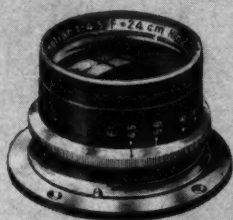
Voigtländer

LENSES

ARE WORLD-FAMOUS FOR QUALITY

The more critically you look at pictures the more you will appreciate the quality of these latest lenses. Voigtländer has been a leader in the optical field for 200 years. These lenses are the

result of the latest research and most up-to-date methods of design producing high class anastigmat lenses of greatly improved definition. Higher brilliance and amazing color reproduction.



HELIAR f4.5

The Heliar has long been known as the "Master Lens." Here is a lens that gives irreproachable definition, needle-point sharpness but in addition has certain inimitable qualities which can not be described by mere words. Not only for portraits but remarkably suited for fashion and advertising shots, landscapes and even architectural photographs.

21cm. in Compound-X shutter.....	\$135.00
21cm. in barrel.....	90.00
24cm. in Compound-X shutter.....	190.00
24cm. in barrel.....	135.00
30cm. in Compound-X shutter.....	250.00
30cm. in barrel.....	225.00
36cm. in barrel.....	360.00
42cm. in barrel.....	450.00
48cm. in barrel.....	750.00

ULTRAGON f5.5

An extremely fast Wide Angle Lens. All common faults, such as, spherical aberration, astigmatism and coma, have been carefully corrected. The picture performance of the Ultragon comes up to all expectations of a higher grade Anastigmat.

115mm. in Compur shutter for 5x7...\$135.00



APO-LANTHAR f4.5

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One of Revere 444's best features is ease with which optical system may be removed for cleaning. Each glass is in metal frame with position numbers and directional arrows to indicate proper installation position of parts. Lamp is easy to change, also.

MODERN TESTS THE REVERE 444

A unique design sets the Revere 444 apart from all other 2 x 2 slide projectors. In a field in which the basic design of most of its competitors is essentially similar, the novelty of the 444 stands out like a horse with two heads.

The natural question is whether the novelty is there merely for its own sake, or if it affords something new which could be achieved only by such a design.

To answer this question, plus many more, MODERN's editors have been running a continuing service test on the Revere 444 for several months. The results show that this is a machine with many admirable features.

It is designed to project 2 x 2 slides made from 35mm or Bantam (828) films. The light source is a 300-watt projection lamp and there is a powerful blower for cooling. One unique feature of the 444 is that the lamp is in a horizontal position, rather than vertical, as in other slide projectors. As a result, the

silhouette of the Revere is low, wide, and compact, as contrasted to the tall, narrow outline of most projectors.

Because the lamp is on its side the Revere designers were able to incorporate the second unique feature, a squirrel cage type slide carrier and changer which has places for four slides spaced around its rim. It is rotated around the lamp, putting one slide after another into projection position. Some rather big claims were made for this device, and it was found to be all that was claimed for it. For one thing, it is an integral part of the lamphouse. It is not necessary to add any parts to the projector to get it into operation, a feature which the fumble-fingered found most attractive.

Cardboard mounted slides usually tend to buckle into or out of focus when they are warmed by the projection lamp. With the Revere, while one slide is being projected, it is possible to put

the next slide in the carrier, exposed to the flow of warm air from the lamp. Allowing from 60 to 90 seconds per slide projected, there is time enough for the following slide to warm up, buckle, and be in correct focus when it is rotated into projection position. In fact, once the 444 is correctly focused it can project a whole string of slides with a minimum need for refocusing. The carriers will take all types of cardboard, metal or plastic mounts, and are designed to place the film itself always in the same focal plane, no matter which type of mount it is in.

The cooling system is unquestionably efficient. Measurements were made of the temperature in the slide carrier in projection position. For these tests a special slide was used which had incorporated in it a small thermometer device. While it is not hairline accurate, it is a good indication as to conditions in

(Continued on page 108)

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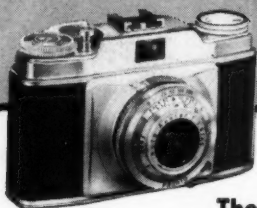
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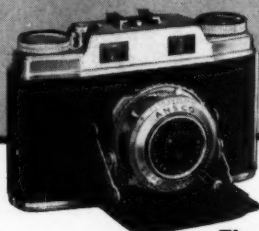
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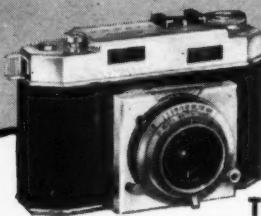
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Weegee goes to 35mm

WEEGEE HAS PUT his press camera on the shelf. The man whose badge for 35 years was a 4 x 5 Speed Graphic, a flashing bulb (or booming flash powder) and f/11 at 1/100th, now sports a 35mm camera, thinks in terms of f/2 and 1/25th, and worries about available light.

Such a change of pace and technique is so rare in photography as to be almost unique. Why did it happen? How successful has it been?

Early this year Weegee got an assignment to cover the appearance of singer Julius LaRosa on Ed Sullivan's TV show. He arrived at the studio in the midst of a dress rehearsal being shown on a closed circuit. Seeing what he considered an excellent shot, he aimed his Speed Graphic and fired his first flashbulb of the day. The effect was stupendous, but not exactly what he had intended. While viewers of the closed circuit screens tried to regain their vision, and camera operators cried "murder" or the TV studio equivalent, the Ed Sullivan show took an unscheduled intermission.

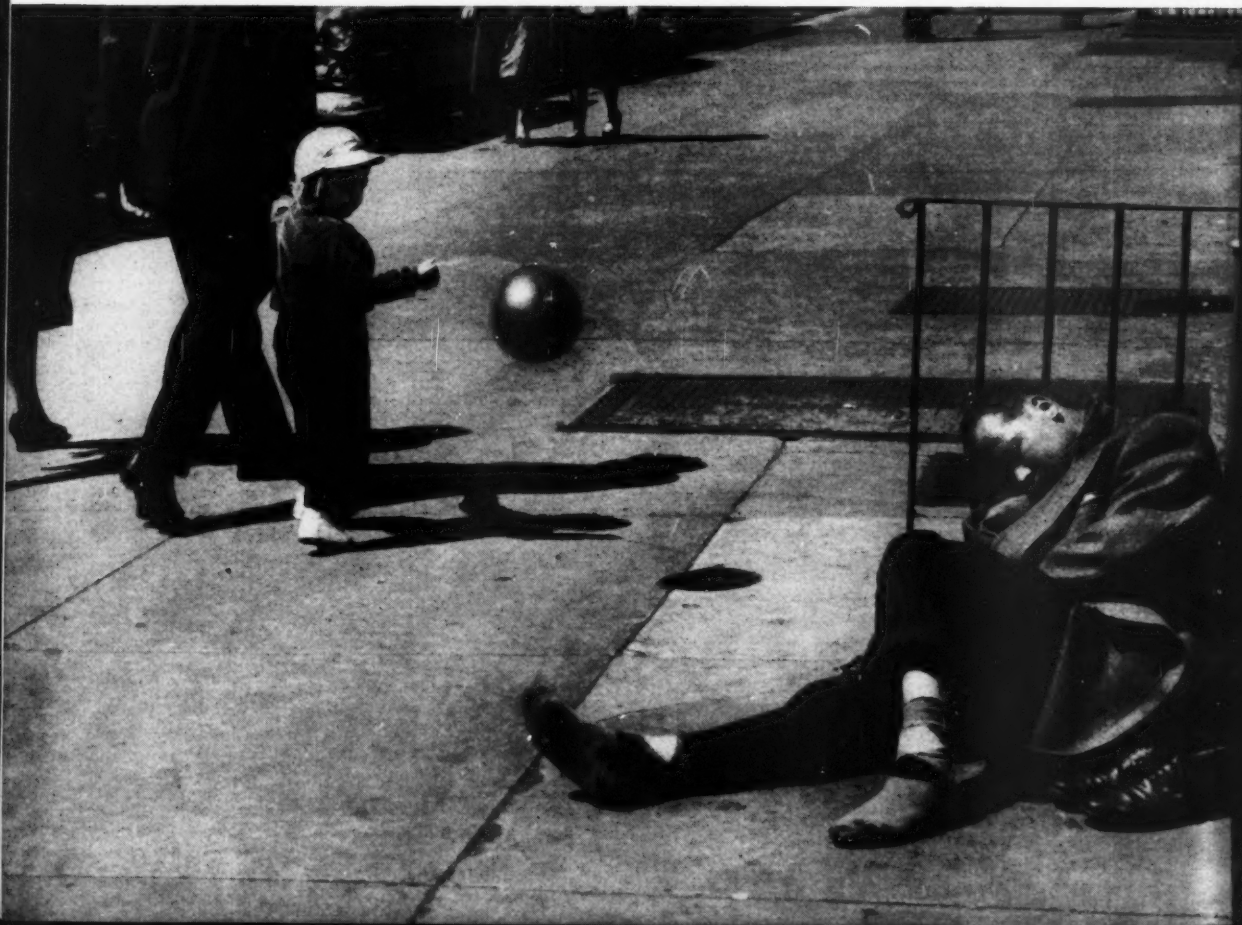
Although Weegee was able to make special arrange-

ments to conclude this assignment, he realized that in so doing he had lost the spontaneity—the Weegee touch, if you will—which was his trademark and chief asset. So he decided to try 35mm with available light. He haunted the camera stores, examined and tried various makes, finally settled on a Nikon with 50mm, f/1.4 lens (see *Coffee Break*, page 12). In the process he discovered the 35mm equipment nuts. "If you criticize a certain 35mm camera it's a personal insult to those guys."

"I've found a new interest in photography," says Weegee. "Until I started carrying a 35 with me all the time I never realized how many pictures I was missing."

To discard the shooting habits of a lifetime is some wrench. Weegee is having all the aches and pains of the newcomer to the 35mm field. He was never known for his technical achievements—rather, he was the epitome of the "situation photographer." He saw pictures where other people didn't. How successful he will be in adapting his talents to the 35mm medium only time will reveal. One thing's sure—he still sees "Weegee pictures."—J. W.

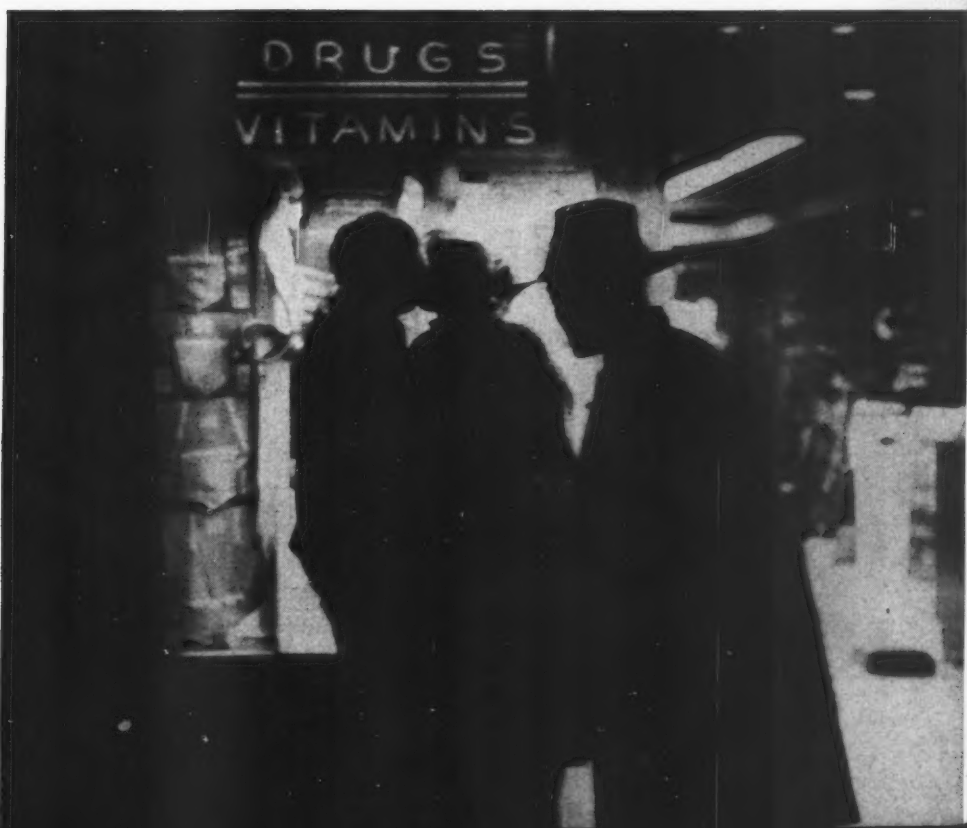
Weegee had seen hundreds of street sleepers, but never one who removed his shoes. He waited awhile, got this.





Itinerant Times Square preacher in early evening. This was underexposed to silhouette the speaker, < emphasize the brilliant signs.

"Lovers need vitamins," thought Weegee as he caught this midnight incident near Times Square.





"I tried it myself"



WHENEVER you try to tell a story in a single photograph, it's important to make every part of the picture work. Include objects that, like descriptive words, will convey a precise meaning. Study the picture of the little boy, *opposite*. If you cover up the gate, the scene that remains is weak by comparison. Action isn't the only story teller; an expression can suggest a great deal, as in the picture *above*.

"I Tried it Myself" is a monthly contest for black-and-white prints. They should be 4 x 5 or larger, and carry your name, address and all technical data on the reverse side of each print. You may submit any number, but be sure to enclose *first class* postage if you want unused prints returned. All entries are considered for use elsewhere in the magazine. Send them to the attention of the Columns Editor, MODERN PHOTOGRAPHY, 33 West 60th Street, New York 23, N. Y.

THIRD PRIZE \$10. Part of the story structure, this foreground bucket leads viewer's eye through glistening water to graceful motion of floor washer in Philadelphia's A.S.P.C.A. building. Patricia Lynn, of Pennsauken, N.J., hand-held her Rolleiflex, used Super-XX film in available light and made an exposure at *f/5.6* and *1/10* second to register the dimly lit details.

**MODERN
PHOTOGRAPHY'S
MONTHLY CONTEST**

FIRST PRIZE \$25

SECOND PRIZE \$15

THIRD PRIZES \$10

◁ **\$25 FIRST PRIZE.** Often a picture story can be told more effectively by two people than by milling throngs, as in this subway scene. Bruce Davidson, of Hartsdale, N.Y., used a Contax, shot at $f/1.5$ and $1/5$ second.

SECOND PRIZE \$15. Against Hal-▷ loween party paintings, black-garmented lady seems to fit right into the scene. Zoe Lowenthal, of Berkeley, Calif., shot with a Contax, Super-XX. Exposure was $f/4.5$ and $1/25$ sec. in early evening light.



THIRD PRIZE \$10. Blurred background and spotty △ light makes spooky setting for "Smoky." When photographing pets, try to emphasize an outstanding characteristic such as the eyes, here. By Dudley Blake, of Schenectady, N.Y., who used a Ciroflex, Super-XX film. His exposure was $f/3.5$ and $1/50$ second.

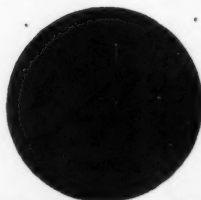
◁ **THIRD PRIZE \$10.** Low camera angle and light from one flash placed behind boy make "Watch It, Son" an appealing picture. R. R. Kelso, of Cheyenne, Wyo., shot with a Rolleiflex, and Super-XX. He gave an exposure of $f/8$ and $1/50$ sec., developed the film in Ansco Finex-L.

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JACK GOLDSACK

(Continued from page 71)

of blue prevalent in atmospheric conditions when there is no sunlight.

12. Do I need an exposure meter for color?

Definitely yes. The short latitude of color film gives you little margin for error. Your color is influenced by exposure. The nearer you are to the exact exposure, the better your color. Of course, this also gives you a useful tool. Slight under- or over-exposure will alter colors to suit you. But you'll need some experimentation and experience to get good off-beat results.

13. What is a good speed for candid color where action is taking place?

I find 1/50th second satisfactory for most of my own work. 1/100 may be better. It depends so much on the light since I want maximum depth of field.

14. Are unsharp backgrounds confusing in color?

Generally no, if they're not too bad. Often they help. Selective focus adds emphasis where you want it. I try to avoid cluttered backgrounds and don't worry too much about razor sharpness.

15. Do you ever use a tripod?

Certainly. But not often enough. None of us do. Tripods and spontaneity do not go hand in hand. I prefer the latter and usually make the sacrifice of the tripod. You work faster, and with more flexibility without it.

16. What is the steadiest way to hand-hold a 35mm camera?

Fire a camera like you fire a rifle, with trigger squeeze, not jerk. Hold it firmly against face or body and hold your breath when you squeeze the release. A firm footing helps. That's the secret of sharp pictures at slow shutter speeds without a tripod. It sounds like a lot to do but once you develop the habit it becomes second nature.

17. If possible, is it wise to take several shots of the same subject matter at varying exposures?

Very definitely. I always make it a practice, whenever possible, to take at least 3 shots at varying exposures. The first follows judgment or a meter reading. Then 1 full stop under and 1/2 stop over. Under-exposure often produces novel effects. Extreme over-exposure is disastrous.

18. Do you ever mask your 35mm slides?

Yes. It's almost impossible to compose the "perfect" picture in the cam-

(Continued on page 106)

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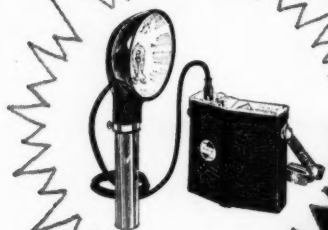
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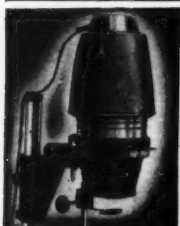
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JACK GOLDSACK

(Continued from page 104)

era finder, especially when you're working rapidly. Masking is easy but do not count on masking 35mm too much or you'll have a very small picture area.

19. What accessories do you find useful for color slides?

In addition to the 50mm lens on my Leica, I make frequent use of the 90mm and even the 135mm lenses. On rare occasions I resort to a wide-angle lens which is most useful when you can't step back or for extreme depth of field.

20. Which do you prefer—color or black-and-white? Why?

Black-and-white is my first love. Color is fascinating. I like both for different reasons. Both mediums are challenging to an imaginative amateur. While black-and-white gives you an opportunity to use your skill during the enlarging process, a great deal can be done in the camera finder at the time of making the exposure, if you use your head as well as your eyes.—THE END.

WHAT'S AHEAD

(Continued from page 40)

layer to the transparent conducting coating on the glass, light is produced which can be seen on the uncoated side of the glass plate. This makes it possible to produce a relatively high level of over-all illumination, but yet a low surface brightness. For example, a good electroluminescent unit today has a surface brightness of about one foot-lambert when excited by 110 volt, 60 cycle current. At 300 volts and 5 kilocycles per second a similar unit especially designed for this higher voltage has a brightness of about 25 foot-lamberts. The surface visually appears brighter than a piece of white paper illuminated by a 100-watt tungsten lamp only 2 feet away. A still further brightness can be obtained if a plastic material is used that has a higher dielectric constant and the zinc sulfoselenide phosphor is activated by copper. The gain in light output is five times.

Further Recommended Reading

A good part of the above discussion I have culled from two articles which were published in the *General Electric Review* for July 1954. One article is by G. E. Inman on fluorescent lamps and the other is by Dr. William W. Piper on the general subject of electroluminescence. I highly recommend these papers for further reading since they are well illustrated and the subjects in both cases are quite simply presented. You can just skip the theoretical discussion of electroluminescence, which most photographers will find highly complicated, without missing the essential facts.—THE END



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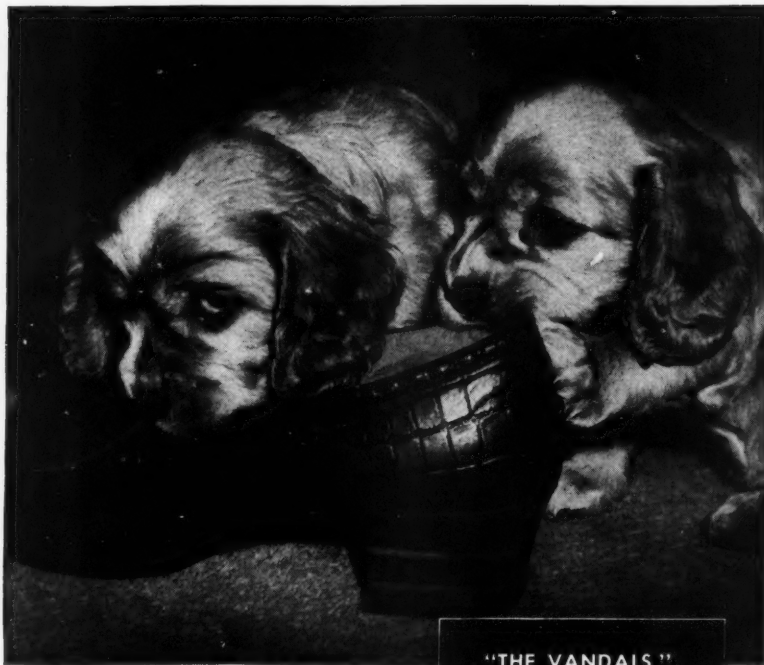
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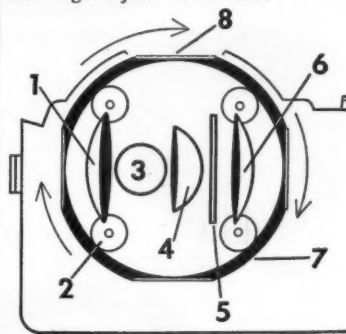
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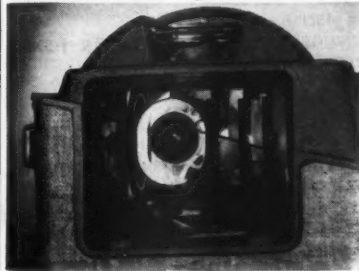


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Schematic drawing of 444's works shows: 1, spherical reflector; 2, guide wheels on which squirrel cage rotates; 3, projection lamp; 4, condensing lens; 5, heat filter glass; 6, condensing lens; 7, squirrel cage frame; 8, one of four slide carriers. Same parts shown below.



(Continued on page 110)

REVERE 444

(Continued from page 96)

the slide carrier during projection.

With this slide in projection position, a cold projector was turned on and after one minute the temperature in the carrier was noted. The slide was then removed, and the projector was left on.

When the machine had been on an hour the slide was reinserted. After one minute, temperature in the carrier was less than 20 degrees higher than it had been one minute after the cold projector was turned on originally; after five minutes of projection there had been a total rise of less than 30 degrees. This compared favorably with other makes.

Careful tests were made of the optical systems of the two 444 projectors tested. With slides made on 35mm film, light distribution of both machines was even and brilliant, while definition was good to the corners. However, one of the projectors, which was one of the first units made, was unable to cover the full field of a Bantam size slide with even illumination—light fell off at the corners. This was returned to the factory and replaced with a later production model, which did better over the Bantam slide field.

All in all, the outstanding feature of the Revere 444 is its ease of operation. It is not meant for automatic projection, nor will it take film strips or other accessories. But as a straightforward, useful slide projector (price \$69.50) it does a good job.—W. C. BALL

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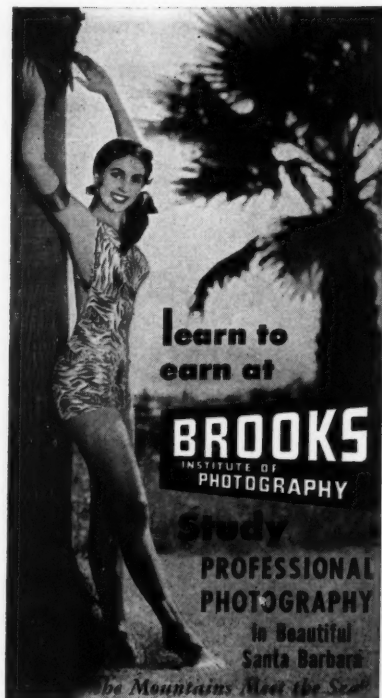
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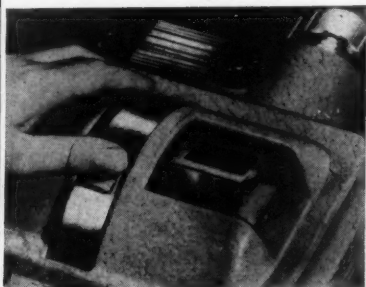
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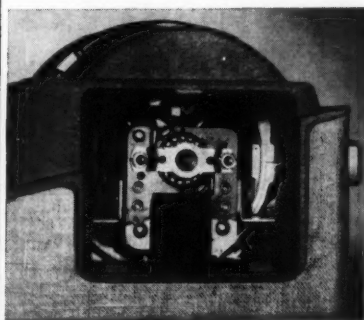
REVERE 444 (Continued from page 108)



Slides are inserted in one of the four carriers right side up but reversed front to back, and are illuminated from below for identification, proper position.



To place slide in projection position, squirrel cage is rotated forward with thumb. After second, third and fourth slides have been positioned, first slide reappears at top, must be removed to make way for fifth to be inserted.



Blower draws air in from one side of 444, past lamp, expels it from this side so it does not blow hot air at operator.



Wollensak 5 in. f/3.5 projection lens retracts for storage, focuses in screw mount. Black knob at right is leveling screw for up-down control of machine.

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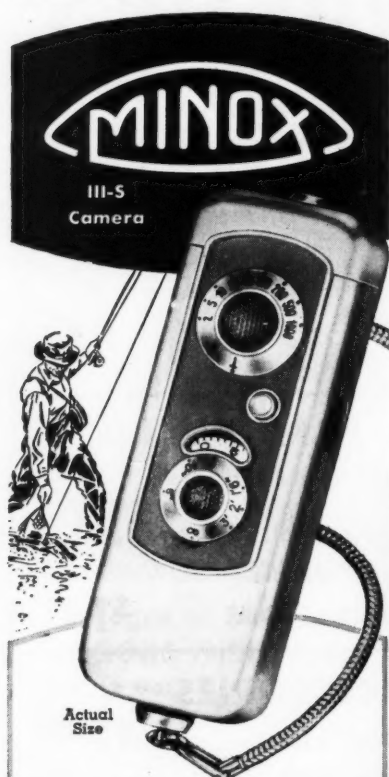
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It's on 7th Avenue South, near Sheridan Square in the middle of New York City's Greenwich Village, and it's worth a visit soon. You may travel the world around without seeing its equal.

Helen Gee (who is a skilled color transparency retoucher) and her brother-in-law Charles Berland (he taught photography at the Educational Alliance) are responsible for this attempt to satisfy the elemental and esthetic

urges simultaneously. They long felt that photos should be displayed in galleries, for sale, for prestige, for enjoyment, just as paintings are. But no such gallery could be run profitably, so they had to find a source of subsidy.

This, they decided, would best be an eating or drinking place joined with the gallery, because people are always getting hungry or thirsty and they might as well refuel surrounded by fine pictures. The only obstacle was that neither one knew anything about the restaurant business and they didn't want to open a gin mill. So they decided to open a coffee mill. This is an imported Italian idea now enjoying a great vogue in Greenwich Village and some other communities.

The main commodity dispensed in such places is cafe espresso, a kind of



Above: This is Limelight as you enter from the street. Below: In the gallery.



ARTHUR LAVINE

coffee which, to those people who do not go for it, appears to contain equal parts of mud, live steam, and dynamite. Berland, however, says he hasn't quite acquired a taste for the stuff, so in addition to espresso, Limelight sells numerous other kinds of coffee, all very good, plus a wide selection of excellent teas. In other ways Limelight is also different from most coffee mills. It is a large, airy, spotlessly white room, well lighted, sometimes filled with good music from a speaker system. The owners hope to cover the walls with outstanding photos eventually.

The picture gallery is simple but effective, utilizing two walls plus some movable panels to which prints are affixed by tabs and invisible thumb tacks. Lighting is generous but simple and unobtrusive. Shows go on for about six weeks. Photographers bear part or all of the expense of mounting prints.

The first show was made up of Korean pictures by Joseph Breitenbach. This was followed by displays of the work of Rudolph Burkhardt and Louis Stettner. Gee and Berland have an ambitious schedule for future exhibits. It indicates that if the coffee machines hold out, Limelight is going to be a local sight to see and a continually interesting spot to visit.—J. W.

BOLEX B-8

(Continued from page 87)

opened and re-threaded for exposing the remaining half of the double-8 roll. Shifting the pressure-pad lever in the course of reloading automatically returns the dial of the footage counter to the starting point.

The hinged winding key of the B-8 engages the motor spring ratchet only when turned in a clockwise direction. When turned in the opposite direction, it has a "free wheeling" action, thus making it possible to rapid wind the spring with the same forward-reverse motion you use to wind a watch. Fully wound, the motor will expose approximately 7 feet of film, starting instantly at full shutter speed, and stopping by automatic governor action before the motor begins to slow down towards the end of the spring run.

The B-8 shutter can be operated at any of seven different speeds: 8, 12, 16, 24, 32, 48, or 64 frames per second. A dial on the side of the camera controls the shutter speed. Next to this dial is a metal plate which tells the length of time an individual frame of film will be exposed at any of the given operating speeds. At 16 fps, for example, the plate shows that each frame will be exposed 1/35th second; at 64 fps, each frame of film receives an exposure of only

(Continued on page 114)

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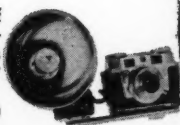
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BOLEX B-8

(Continued from page 113)

1/140th second. A small toothed wheel located just below the shutter release button serves as a locking device. When the release button is in the "off" position, a quarter turn of the wheel locks the shutter so it cannot be tripped accidentally. Once the motor has been started, a quarter turn of the wheel will lock it in the "continuous run" position.

One of the most unique mechanisms on the B-8 is a sliding mask located above the shutter release button. In its normal position, the mask conceals a cable release socket. When moved up to where the top of the mask is aligned with a mark engraved on the metal trim of the camera, the cable release can be used to trip the shutter intermittently. If the mask is pushed up still farther to a second engraved line, the cable release will expose only a single frame of film at a time. *Only* the cable release can be used in making single frame exposures. If the starter button is pressed while the mask is positioned for single-frame exposures, however, the motor will operate at its normal, continuous run speed.

Circumstances made it possible for **MODERN** to field-test the B-8 quite extensively. To date, fifty-three rolls of film (totaling well over 2,650 feet) have been exposed in the factory-run camera (to distinguish it from a hand-picked test model of exceptionally high quality) shown in the accompanying pictures. In addition to various **Kern-Paillard** lenses, **Kinotel**, **Cine-Raptor**, **Animar**, and **Elgeet** lenses were used interchangeably. As far as visual screen results are concerned, all of these standard "D" mount lenses appear to have seated down in the turret openings perfectly. However, **Paillard Bolex** strongly recommends that B-8 owners have new or supplementary lenses adjusted to their camera by a **Bolex** agent regardless of the make of lens involved.

Fully loaded, with two lenses in the turret, the B-8 weighs approximately thirty-three ounces. When sighted for hand-held filming, the camera body provides enough grasping surface to insure reasonable steadiness. The shutter release button and all major controls are well located from the standpoint of accessibility and ease of operation. In general, the camera has the "feel" of a well balanced instrument.

In addition to presenting an attractive appearance, the B-8 appears to be of sturdy construction. After exposing over 2,500 feet of film, the test camera shows no sign of mechanical wear. The motor spring still exposes 7 feet per winding. Starts and stops are still positive with no light frames of film (resulting from overexposure) to mark shutter lag between individual scenes. In addition

to checking and rechecking the spring run, turret action, speed controls, etc., attempts were made to simulate the "errors" a novice user might make. Perhaps the most severe test of all was that of alternating from single-frame to intermittent exposures while, at the same time, turning the control dial to accelerate and decrease the shutter speed. Although this "not to be recommended" experiment produced terrible footage, the motor functioned perfectly.

On the debit side, the only real difficulty we had with the B-8 was in connection with its tripod socket. Since the body of the camera is made of cast aluminum, the threads of the socket can be damaged easily. This is especially true when an aluminum panhead screw is used. The quickest way to re-set the threads in the socket is to screw a 1/4-20 iron stovebolt in and out of the socket a few times.

Two minor points of caution in using the B-8 are worth mentioning: Since the shutter release button is of the "slide down" type rather than the "push in" type, there is a slight tendency to move the camera (in hand-held filming) at the instant the motor is tripped. The remedy, of course, is to brace the camera against the forehead and cradle it firmly with the hands as recommended in the manual that comes with it. The second point of caution (with any turret camera) has to do with setting the diaphragm opening and focusing distance of both turret lenses before beginning a scene. When it comes time to switch lenses, apply the necessary clockwise turning pressure as close to the base of the lenses as possible. In other words, avoid touching the focusing rings lest you inadvertently alter the settings when the switch-over is made.

Like most turret cameras, the B-8 is delivered across the counter with only one lens. At \$119, this lens is an Yvar f/2.8, 12.5mm (1/2 in. normal focal length) fixed focus lens. For \$139.50, an Yvar f/2.5, 12.5mm focusing lens replaces the fixed focus lens. Several other basic camera-lens combinations are available at additional cost. Extra lenses for the B-8 in the Kern-Paillard line range from an f/1.8, 5.5mm wide-angle Switar at \$119.50 to the new 8mm Pan Cinor zoom lens priced at \$219.50.

In addition to the camera and one lens, the original purchase price of a B-8 includes a wide-angle prism, an 8-inch metal cable release, and a wrist strap. Twin compartment carrying cases for the B-8 are available in standard and Deluxe models at \$14.50 and \$19.50 respectively. Close-up prisms are \$10.45 a pair. Other accessories available for the B-8 include Bolex filters and mounts, Bagom adapter rings which make it possible to use lenses intended for the Bolex H-16 on the B-8, sunshades, and extra long metal cable releases.—THE END.



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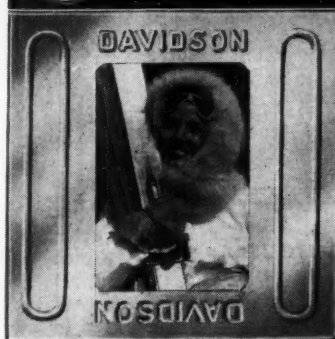
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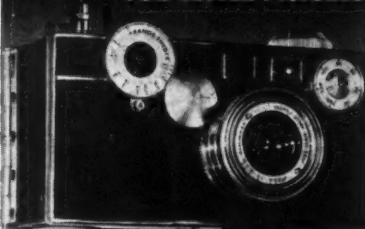
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REFRACTASIL

(Continued from page 75)

damaging to film or emulsion, of manageable viscosity, able to evaporate promptly when wiped off, but not to vaporize too quickly while in use. He found what he wanted in a family of oily silicone compounds already developed by G.E. In fact, one of them was already in quantity production for industrial uses. He named it Refractasil No. 1. A couple of other even more effective liquids were only in the laboratory stage of production. These were labeled Refractasil No. 2 and No. 3. Then he devised an enlarger negative carrier which could hold the film in a bath of Refractasil while the print was being made. It worked. The Refractamatic now being developed by Simmon Brothers is based on his design.

The editors of MODERN PHOTOGRAPHY have had the privilege of working with the original Suits negative carrier, the Refractamatic, and all three types of Refractasil. There is no doubt that this whole idea is a major contribution to darkroom technique which will have profound effects on the handling of 35mm and sub-miniature films. Here are the results of careful tests.

What does it do for scratches?

Refractasil will make invisible in prints virtually any ordinary negative scratch which is likely to occur in the cartridge, in the camera, or in handling the film during processing. However, it has limitations and to prevent cries of "fake" they had best be pointed out now.

It cannot eliminate any scratch which has penetrated into the silver image, even though the scratch may appear white in the print. Refractasil invisibly fills in cuts in the gelatin and film base, but does not replace the silver. However, it may reduce the white scratch to such proportions that it becomes possible to spot it successfully.

It cannot help any scratch which produces a black line on a print. Such a black line means that there is no silver left and light is passing freely through the film base.

The three Refractasils differ in their refractive indexes and in their ability to mask film base or gelatin scratches. No. 1, which is commercially available in quantity, has a refractive index of 1.3962 and will take care of ordinary light scratches. It could not handle such a wreck as that on page 72.

No. 2 has a refractive index of 1.46, closer than No. 1 to the refractive index of film (which is about 1.5).

No. 3 has a refractive index of 1.52, almost a perfect match for film base, and it is the most effective of the three fluids for deep scratches. It was used to make the prints on pages 73 and 75. It is still a laboratory product. Unfortunately,

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it is somewhat more viscous and slower to evaporate than is No. 1, which makes it a bit more difficult to use.

How does it control dust?

The Refractamatic is so designed that a stream of Refractasil can be directed across the top and bottom of the film simultaneously (see photos page 74). This flushes off lint and dust which ordinarily cannot be removed even by assiduous brushing or other methods.

After picking up the dirt the liquid is forced through a filter, which cleans it. Thus, it is only necessary to keep squeezing and releasing the rubber bulb in order to direct a continuous flow of cleaning fluid across the film. Bubbles are no problem, as they are easily dispersed by careful flushing. The entire operation may be done in the enlarger; floating dust and bubbles are easily observed when projected on the easel. This control of dust is just as important as the elimination of scratch marks, for it saves hours of spotting.

Refractasil cannot remove dirt which is ingrained. However, such particles may be pried loose carefully with a toothpick, or similar object, and the Refractasil will probably eliminate any scars left behind.

If an ordinary scratch becomes impregnated with dirt, Refractasil cannot, by itself, eliminate all traces of it. In such cases, first clean the scratched area carefully with Kodak Film Cleaner or carbon tetrachloride on a wad of cotton or soft cloth. This may remove some or all of the dirt, which will give the Refractasil a chance to get into the scratch and make it invisible. Be certain the film cleaner is thoroughly dry before putting the film into the Refractasil bath.

What about fingerprints?

Refractasil is death on oily fingerprints. It may be used as a cleaning fluid outside the Refractamatic to attack a particular print. Most fingerprints simply disappear as the liquid is flushed across them as described above.

It cannot remove traces of fingerprints which became part of the emulsion when it was wet and soft. These are likely to be actual scars, filled with ingrained dirt. It may be possible to eradicate the dirt with a film cleaner. If so, Refractasil may help to conceal the scars left in the gelatin or film base.

Is static a problem?

Forget about static troubles. The film is immersed in liquid during printing. While it may become charged during handling, any dust attracted to its surface will be flushed off by the flow of liquid across the film.

Although it might seem that a wet technique such as this would raise all

(Continued on next page)



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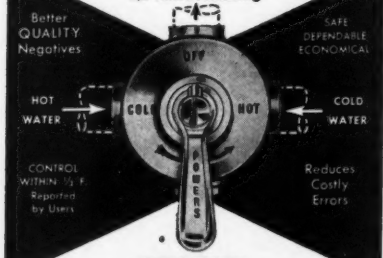
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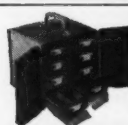
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REFRACTASIL

(Continued from page 117)

kinds of trouble with the negatives, such is not the case.

Refractasil appears to have no detrimental effects on print contrast, image quality, or sharpness. After the negatives have been removed from the Refractamatic, it is only necessary to wipe them lightly with a dry chamois, or a face tissue. This removes the surface liquid and the negative is dry enough to file within a minute or two.

The Refractasil bath does not have a permanent effect on the film, except to make it somewhat cleaner than it was previously. That is, the next time the negative is printed, any scratches will show up still, unless the Refractasil is used again.

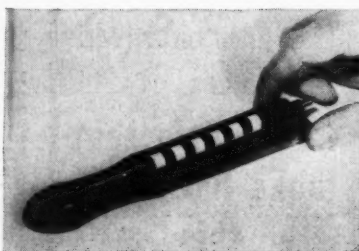
As can be seen from this list of achievements most of the problems of printing big ones from 35mm film are reduced to minor stature. This does not mean that you don't have to take reasonable care of your films. It will always be easier to get perfect prints from perfect films than from damaged ones.

Refractasil is no cure-all. It introduces some problems of its own, since you have a negative carrier full of liquid. (Incidentally if you spill some, it won't hurt your enlarger, furniture or clothes.)

There's still plenty to be done before this remarkable new advance becomes available to the public. Final design of the Refractamatic, price of it and Refractasil, distribution—all have to be worked out. However, both G.E. and Simmon Brothers are trying hard to get their products on the market as soon as possible.—THE END

If you care to have further information about this new development, write to: Enlarger Editor, MODERN PHOTOGRAPHY, 33 West 60 St., New York 23, N. Y.

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—John J. Rea

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18TH INT. SALON OF PHOTOGRAPHIC ART, SANTIAGO, CHILE.

Closes October 10. Exhibit, November. Prints and color slides accepted. Write Sec'y, Foto Cine Club of Chile, Huerfanos 1223, Santiago, Chile.

*NEWCASTLE-ON-TYNE (ENGLAND) INT. EXHIBITION OF PHOTOGRAPHY.

Closes October 20. Exhibit, November 20-December 11. Fee, \$1 for 4 prints. Sections: Pictorial, Architectural and Record, Natural History, Color. Write T. H. Morrison, Sec'y, Photographic Society, 6 Rutherford St., Newcastle-on-Tyne 1, England.

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MODERN STEREO

(Continued from page 36)

your eyes, sees things a bit differently from the other. The right lens sees "around" a scene a bit more on the right side of each of the objects and the left lens sees "around" a scene a bit more on the left side of everything. Examine a few of your slides with this idea in view, to get the idea. . . . keeping constantly in mind the relationship of the scene with the stereo window.

The stereo window

In the illustrated slide we have our elements reduced to the very basics: a stereo window and a single subject. The stereo pair in the top part of the illustration shows the result of regular (mechanical) mounting in a close-up mount. Notice the distance relationship between the left edges of each of the stereo windows (right side and left side) and the hand of the model. You can see that the distance in the right-side frame ("A") is less than the distance in the left-side frame ("B"). Now observe the stereo pair at the bottom of the illustration, showing the result of special mounting. Here the frame-hand relationship has been deliberately reversed: being greater now in the right frame ("C") than in the left ("D"). *This is the way it must be!* This controls the entire relationship between stereo window and stereo subject (s). You must always have a greater frame-subject distance on the left side of the right stereo pair than on the corresponding side of the left stereo pair if you wish, as you usually should, to keep your subject behind the stereo window.

If this distance relationship—between the left edge of your foremost object in the scene and the left edge of each of the stereo frames, right side and left side—is exactly the same, then that foremost object will be exactly even with the Stereo window.

If the relationship is such that the frame-subject distance on the left side of the right stereo pair is less than on the corresponding side of the left stereo pair, then your subject will protrude through the window. This corresponds to the situation shown at the top of the illustration although of course it's applicable to many different subjects and any of the three different sizes of masks. Whether or not your

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own particular subject will allow this type of mounting depends upon further elements as explained in the previous column.

All of this is very important! As simple as it may seem here, the entire system of stereo control—from the more elementary types of controlled mounting to the most complicated ideas on space-controlled figures—depends for its success upon a knowledge of the very "obvious" theme as developed in this column. Basically, then, the key to the entire system and theory of controlled stereo depends upon this relationship.



Often stereo shots will combine a close image (see arrow) with extreme depth running to infinity. Try using a normal/distant mount plus horizontal control to bring the stereo window in toward the audience as much as possible.

Now that we know about controlling mounting, let's put our knowledge to good use. Let's take various stereos that could use some improvement in mounting. But remember, except for experimental purposes, don't overdo it. When you mount your stereo in one of the new, standard mounts—being careful each time to choose the proper size of the three available—the chances are 99 out of 100 that no further adjustments will be necessary. It's just on certain occasions that control becomes necessary . . . and then, very necessary!

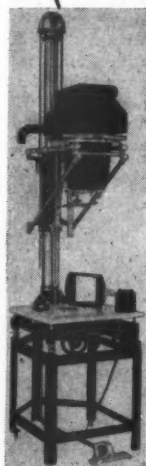
Study the various photo-illustrations accompanying this column. The method of control can be adapted to almost any kind of mount that you may be using . . . the principle is always the

(Continued on page 122)



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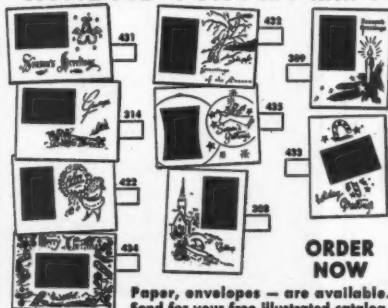
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MODERN STEREO

(Continued from page 121)

same. By sliding the pieces of film away from the center of the mount you automatically shift the window toward you (i.e., further away from the subject). Within the limits of the width of the film itself, the range of control desired is entirely up to you.

The new Stereo Realist aluminum mount, illustrated is a very definite "must try this out" for all of you. Its method of holding the film—in folded-over aluminum "channels"—permits a



The new Realist Stereo Mount holds the stereo frames underneath folded over stereo channels. These permit easy horizontal control without trimming. Just grip the film as shown and move.

very easy system of horizontal control. Just slide the pieces of film to the right or to the left—whichever is necessary to produce the effect desired. No trimming of the film is necessary. This makes adjusting the picture window, horizontally, both simple and quick.



For that special reaching-out-of-the-frame effect, rely on controlled mounting. Shift the two stereo frames inward. The closest part of the subject (arrow) should be used as your to-left-side-of-frame distance guide with the right stereo image having a shorter distance-relationship than the left.

"Sure, this idea of switching to a standard mount is all good and fine, from now on, but what about all of my stereos that are already glass and plastic-mounted in what apparently are now non-compatible (old-fashioned) mounts . . . what about them?" The answer to this query is surprisingly simple: *Remount them!* That's what I had to do.—THE END

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MODERN PHOTOGRAPHY

EXPOSURE METERS ARE GETTING TINY; MODERN TESTS NEW LEICA METER



1. Leica Meter Model 2 fits in camera clip or leather case. Dial numerals are very legible. Clip on meter cell face can hold the translucent incident light slide.

HOW SMALL can a photoelectric exposure meter be, yet still remain sturdy, sensitive and accurate? When E. Leitz Inc. recently introduced the new Leica Meter Model 2 which measures slightly larger than an average thumbnail and weighs but 1 3/8 oz., MODERN felt it was a good time to find out.

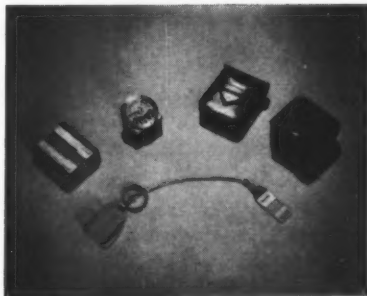
The basic meter (photo 1) is equipped with a standard male accessory shoe which fits into the clip atop many cameras, or into a special plastic holder which with an attached chain can be carried around in a pocket. It can also be carried in an everready leather case supplied with the meter.

Film speed is either set in ASA or DIN ratings by sliding a metal finger atop the meter dial to the proper rating. Calibrations read from 6 to 160 ASA. A crescent-shaped window houses the meter needle which in use points to one of thirteen black and white striped areas. When working by reflected light you set the triangular black pointer on the dial's rim opposite the section to which the needle is pointing. Your choice of shutter speed and lens openings can then be read on the bottom part of the rim. If you're using the incident system, a small translucent slide attached to one end of the carrying chain must be slipped over the cell face.

When working in extremely poor light conditions where the needle will not

register sufficiently for an accurate reading, a special booster cell (page 124) must be attached to the face of the basic meter. The rectangular dial pointer is then used instead of the triangle. There's also a removable translucent slide for incident readings for the booster cell.

The Leica Meter Model 2 was tested against two regular-size popular American meters, one primarily of an incident type, the other reflecting. A large



2. Complete meter outfit. Left to right: Booster cell with incident slide, basic meter, booster case, meter case. Below: carrying chain and incident light slide.

number of readings were made under various light conditions with all three meters. The Leica Meter read with good accuracy against the other two meters

(Continued on page 124)

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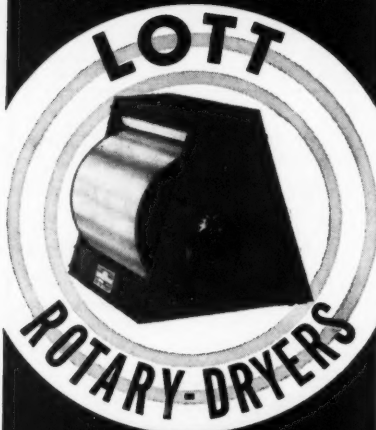
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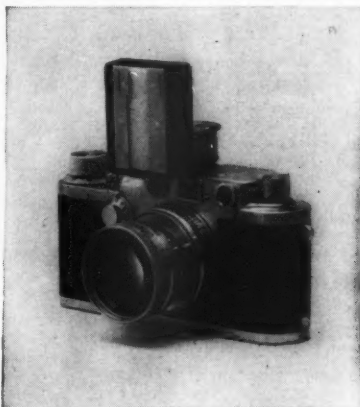
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THE LEICA METER

(Continued from page 123)

and was at least as sensitive in dim light when the booster cell was used. In summer sun, the meter had a tendency to hit the top of the scale when brilliant objects were read. Although the dial calibrations were easily readable, the number of exposure calibrations was limited by the small dial space. Also the highest ASA index of 160 seemed rather low in view of the fact that already there are several films (other than 35mm) on the market with higher ratings.



3. Booster cell slips over face of basic meter for low light readings. Incident light slide is shown here in place.

The meter proved fast and easy to operate although it takes some practice and dexterity to get the booster out of its case, the meter out of its case and get them hooked together. It's a pleasure, however, to be carrying a meter small enough to lose in your watch pocket.

The meter, plus booster cell, carrying chain, translucent slides and leather cases (page 123), sells for \$24 while the meter alone costs \$17.50.—Arthur Kramer.



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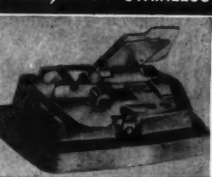
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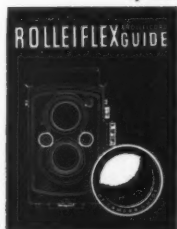
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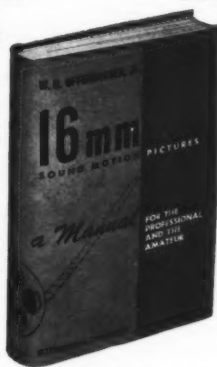
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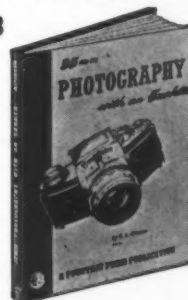


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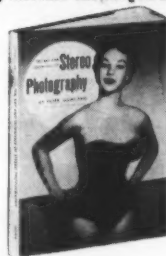
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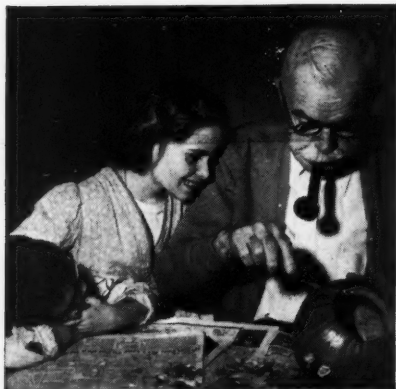
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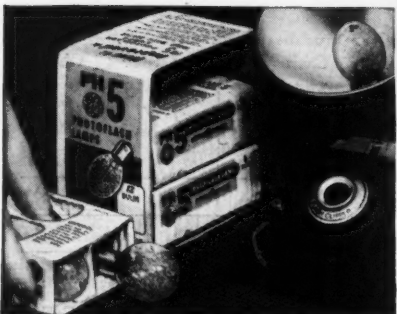
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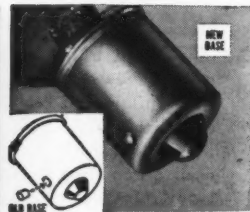
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